

2.1994-



English 20

Module 2

Travelling Through Life



Distance
Learning

Alberta
EDUCATION



Digitized by the Internet Archive
in 2016 with funding from
University of Alberta Libraries

<https://archive.org/details/english2002albe>

English 20

Module 2

TRAVELLING THROUGH LIFE



**IT IS STRICTLY PROHIBITED TO COPY ANY
PART OF THESE MATERIALS UNDER THE
TERMS OF A LICENCE FROM A COLLECTIVE
OR A LICENSING BODY.**

This document is intended for	
Students	✓
Teachers (English 20)	✓
Administrators	
Parents	
General Public	
Other	

English 20
Student Module
Module 2
Travelling Through Life
Alberta Distance Learning Centre
ISBN No. 0-7741-0852-5

ALL RIGHTS RESERVED

Copyright © 1993, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2. All rights reserved. Additional copies may be obtained from the Learning Resources Distributing Centre.

No part of this courseware may be reproduced in any form, including photocopying (unless otherwise indicated), without the written permission of Alberta Education.

Every effort has been made both to provide proper acknowledgement of the original source and to comply with copyright law. If cases are identified where this has not been done, please notify Alberta Education so appropriate corrective action can be taken.



Welcome to Module 2!

We hope you'll enjoy your study of Travelling Through Life.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

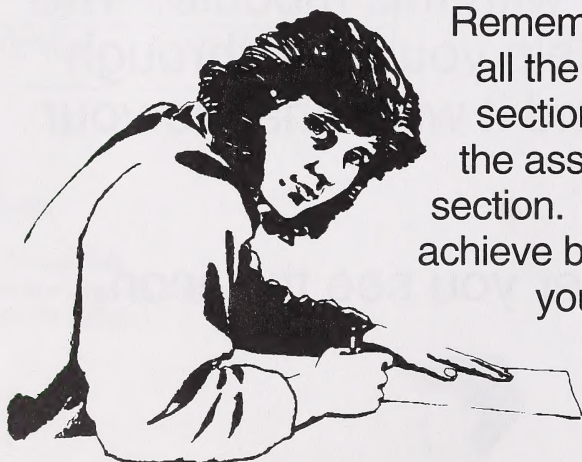
So whenever you see this icon,



turn on your tape and listen.

Since there are no response lines provided in the Student Module Booklets of this course, you'll need a notebook or lined paper to respond to questions, complete charts, and answer questionnaires. It's important to keep your lined paper handy as you work through the material and to keep your responses together in a notebook or binder for review purposes later. Read all the questions carefully, and respond to them as completely as possible. Then compare your responses with the ones supplied in the Appendix.

Some of your personal responses you'll be asked to keep in a separate folder – your Writing Folder. This is explained in Module 1.



Remember to work through all the activities in each section before attempting the assignment for that section. This will help you achieve better success in your studies.

Good luck.

Contents

MODULE OVERVIEW 1

Evaluation	2
------------------	---

COURSE OVERVIEW 2

SECTION 1: ENCOUNTERS IN YOUR LIFE 3

Activity 1: The Natural World	4
Activity 2: Someone Who Influenced You	6
Activity 3: Chance Encounters	7
Activity 4: Making a Choice	8
Activity 5: Revising and Editing	10
Follow-up Activities	13
Extra Help	13
Enrichment	13
Conclusion	14
Assignment	14



SECTION 2: LIFE AS A JOURNEY 15

Activity 1: The Metaphor and Some Cousins	16
Activity 2: Reading a Script	23
Activity 3: Ineffective Figurative Language: The Cliché	25
Activity 4: The Controlling Metaphor	26
Follow-up Activities	28
Extra Help	28
Enrichment	29
Conclusion	30
Assignment	30



SECTION 3: UNUSUAL ENCOUNTERS 31

Activity 1: Irony	32
Activity 2: Extending Your Understanding of the Short Story	35
Activity 3: You as a Critical Reader	39
Follow-up Activities	40
Extra Help	40
Enrichment	42
Conclusion	42
Assignment	42



SECTION 4: YOUR OWN WRITING 43

Activity 1: Why Write?	44
Activity 2: The Writing Process: A Second Look	47
Follow-up Activities	50
Extra Help	50
Enrichment	51
Conclusion	51
Assignment	51



SECTION 5: THE CRITICAL ESSAY 52

Activity 1: Critical Thinking	53
Activity 2: Being a Critical Writer	55
Follow-up Activities	63
Extra Help	63
Enrichment	64
Conclusion	64
Assignment	65



MODULE SUMMARY 65

APPENDIX 67

Glossary	68
Suggested Answers	69

MODULE OVERVIEW



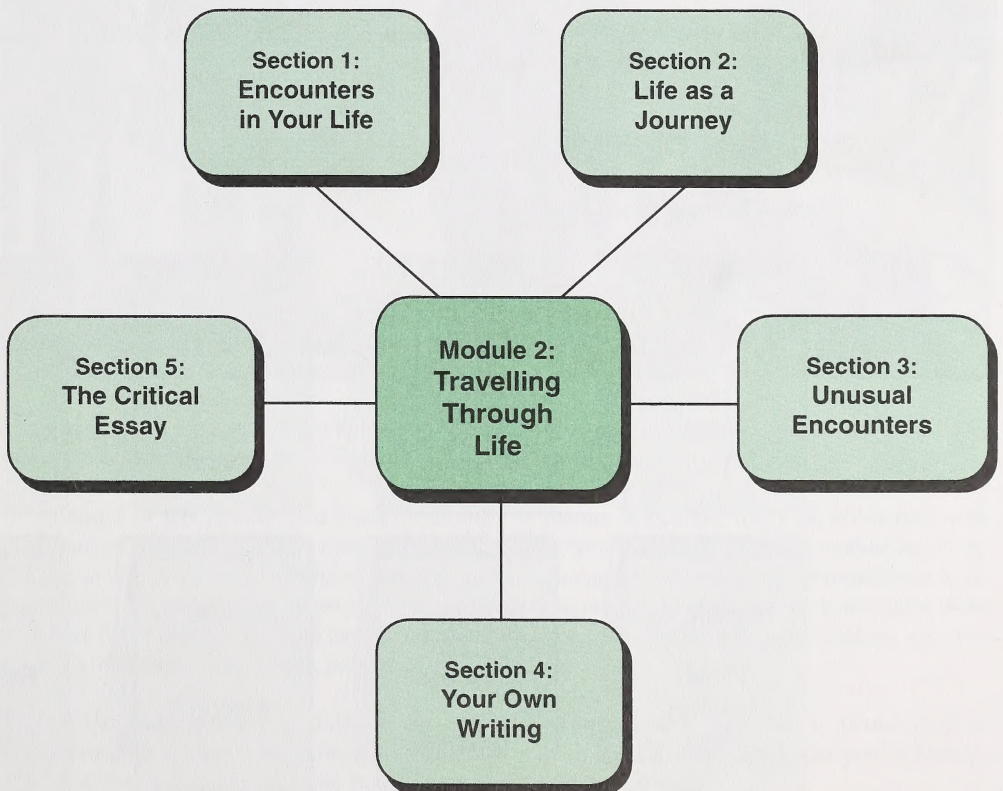
If you're the age of most English 20 students, you haven't yet travelled very far on "life's journey," but you can probably already think back to encounters with many people and places that have had a tremendous impact on your life. As you travel on through life, you'll have many more such experiences. Some will affect you profoundly; others will be of less significance.

Do you enjoy sharing your encounters – for example, telling a friend about your weekend? Writers share their experiences when they give you stories and poems.

Can you imagine not being able to share the experiences of others? What if you couldn't watch movies and television shows or read books that allow you a glimpse of how others live? Even worse, what if you had no means of communicating with your friends about events important to you? If this were the case, you'd be an isolated individual within a society of similarly isolated individuals, your knowledge limited to what you'd personally experienced.

Fortunately, there exist many means of communicating in written, oral, and visual forms; and as a result, you can share your "travels" with others and others can share theirs with you.

This is the sort of thing you'll be doing in Module 2. Here you'll be a participant in a number of experiences presented to you through the written word, and this should help you both to enhance your ability to understand literature and to develop your own ability to communicate.



Evaluation

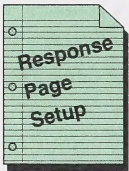
Your mark for this module will be determined by how well you complete the assignments at the end of each section. In this module you must complete five assignments. The mark distribution is as follows:

Section 1 Assignment	20 marks
Section 2 Assignment	20 marks
Section 3 Assignment	20 marks
Section 4 Assignment	20 marks
Section 5 Assignment	20 marks
TOTAL	100 marks

When doing your assignments, work slowly and carefully. If you're having difficulties, go back and review the appropriate section.

Read all parts of your assignment carefully. Plan and do your rough work on your own paper. Revise and edit your responses; then set up your final copy for submission on your own paper. Lined looseleaf is recommended. Make sure your answers are neat and organized, with wide left margins and space for teacher comments after each assignment.

When you see this icon, ideas and details are provided to help you set up and organize your answer in a certain way.

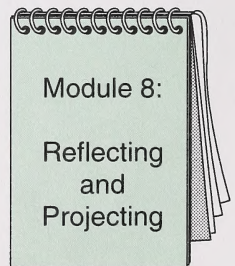
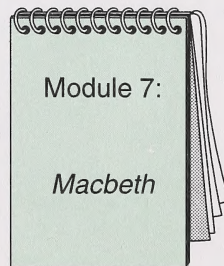
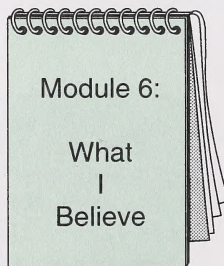
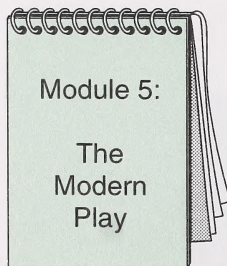
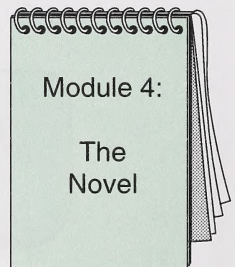
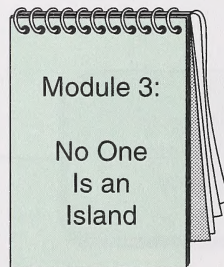
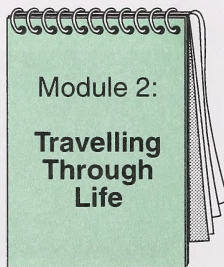
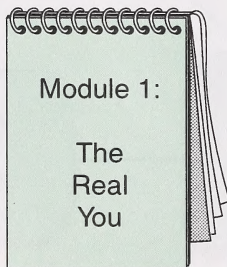


Before submitting your responses, be sure to proofread them carefully to ensure that they say what you want, that they're neat and clear, and that they're complete and missing no material.

You'll be submitting **only** your **assignment response pages** (and in some cases an audiotape or videotape cassette) for evaluation.

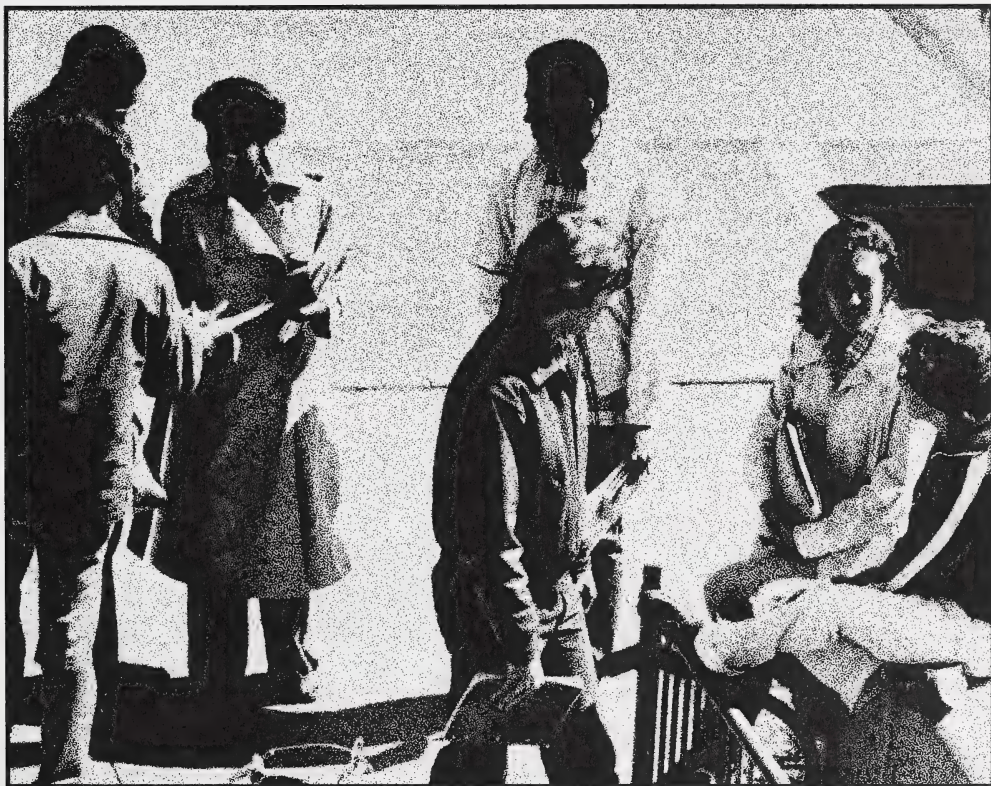
COURSE OVERVIEW

English 20 contains eight modules.



SECTION

1

ENCOUNTERS IN
YOUR LIFE

Can you think of any encounters with people or places – no matter how brief or unexpected – that had a tremendous effect on you and the way you think about things?

In Section 1 of this module you'll read a number of literary selections, many of which deal with important encounters. While the focus of Module 1 was on you as an individual, this module begins by shifting to you as a witness to others' perceptions. As you read the selections that communicate these perceptions, remember to be an active, involved reader. In this way you should come to realize more and more how effective literature can be in transmitting perceptions and ideas and in making you, as a reader, a more aware, perceptive, person.

Section 1 should enhance your ability to read actively and to respond to literature. It should also help you improve your own writing skills, specifically your skills in revising and editing what you've written. You'll be able to demonstrate these skills in your Section 1 Assignment.

Activity 1: The Natural World



Imagine that you and a friend are observing a scene like a snow-topped mountain peak or a flock of geese overhead. It's likely that what you see and feel is different from what your friend sees and feels, isn't it? After all, as human beings we all bring our own unique backgrounds and ways of looking at things to whatever we experience. It's difficult to express feelings of this sort, but good writers use the power of language to communicate their perceptions.



WESTFILE INC.

WRITING FOLDER

In your Writing Folder respond to the following:

How well can you express yourself? Write a paragraph describing looking up into the night sky and your response to such an experience.

Were you pleased with your attempts at description? Were you able to capture the experience accurately and clearly?



To see how a "pro" does this sort of thing, turn to page 106 in *Literary Experiences* and read the poem "Star-Gaze Poem" by Sanford Lyne. Then respond to the following questions.

1. What impressions were you left with after reading this poem? Suggest several images that contribute to this feeling.
2. The poem is divided into two main sections. Explain the purpose of each section and how you see them tying together.



Compare your responses with those in the Appendix, Section 1: Activity 1.

You know that an astronomer is a person who makes a science of studying the heavens. Scientists sometimes suffer the reputation of being cold and analytical, a reputation that is perhaps undeserved. Or is it?



Turn to page 107 in *Literary Experiences* and observe Walt Whitman's reaction to listening to a well-educated astronomer in his poem "When I Heard the Learn'd Astronomer." Then answer the questions that follow.



3. Explain how the speaker's viewpoint varies from that of the astronomer.
4. Do you think Walt Whitman and Sandford Lyne would enjoy observing the night sky together? Demonstrate what their conversation might be like by writing and taping a one-minute dialogue between the two writers. If you can, get a friend to play one part. If you can't manage this, try altering your own voice slightly for one of the two roles.

Compare your responses with those in the Appendix, Section 1: Activity 1.

In "Lagoons, Hanlan's Point" by Raymond Souster, a young person uses a small boat to go on a mission of exploration and discovery.



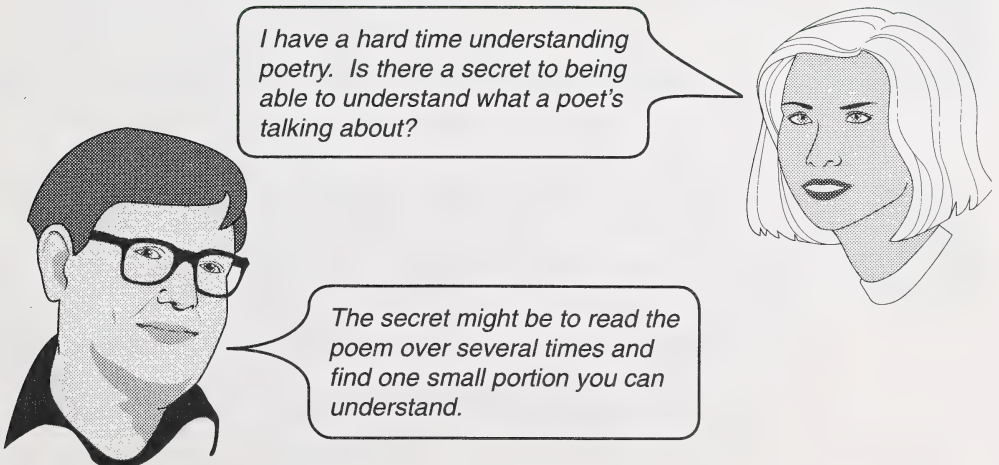
Turn to page 131 in *Literary Experiences* and read the poem.

WRITING FOLDER

In your Writing Folder describe your feelings on reading "Lagoons, Hanlan's Point."

5. This poem has a strange, almost ghostly, feeling. Remember another piece of literature you've read that makes you feel the same way. Describe how the two pieces are similar and how they differ.

Compare your response with the one in the Appendix, Section 1: Activity 1.



How is understanding one part going to help me understand the rest?

That makes sense. I guess understanding poetry takes a lot of work on the part of the reader.



It's like doing a jigsaw puzzle: you do a bit at a time, look for key pieces, and soon the bigger picture begins to emerge. Just remember that many poems are about complex, very abstract topics, and they require many, many readings.

As I've said before, you have to be an active reader if you want to get all you can out of what you read.



Activity 2: Someone Who Influenced You



Of all the people you've met or will meet through the course of your life, some will play a significant role in the way they affect you while others will seem to have little or no impact.

Next you'll be reading an account of two people who had an effect on a young student's life; one effect was positive and the other negative. As you read the account, consider whether the effects both people had on the narrator were more permanent than might appear. Perhaps the effects were still with the author at the time of writing.



Find out more about Erika Ritter's life as a young student now by turning to page 123 in *Literary Experiences* and reading "Pet Teachers." Then answer the following questions.

1. Do you think the narrator was justified in her dislike for her grade-five teacher? Explain your reasons.
2. What might be the main reason or reasons the narrator liked Miss Riley as much as she did?
3. A good writer makes a story more enjoyable (and believable) through careful use of detail. Find one passage that was particularly vivid for you and copy it into your notebook.

Compare your responses with those in the Appendix, Section 1: Activity 2.

WRITING FOLDER

In your Writing Folder respond to the following idea.

Write an account of an incident involving a person who was important in your life. Remember that you don't have to write about someone you really liked, but about someone who had a positive influence on you.

In doing this, remember the importance of detail. Write so that a reader could get a sense of almost being there.

Before you write, try some prewriting strategies. Jot down a few feelings about your experiences that relate to the senses: sight, smell, hearing, touch, and taste. Try to integrate some of these details into your description.

Activity 3: Chance Encounters

Deus ex machina: an unlikely device used by an author to resolve a difficult situation in a plot

If you ever write a novel, you'd better be careful with your use of chance encounter in the plot. If your protagonist gets saved from a dire situation by another character who just happens to arrive in the nick of time, your readers may accuse you of using a **deus ex machina**. This Latin expression literally means "god from a machine," and refers to a device used by ancient playwrights who couldn't figure out how to resolve the conflicts in their plots. They'd simply lower a "god" onto the stage with ropes, and the god would then sort everything out.

Coincidence must be used skilfully and believably in creative writing, or a reader finds it hard to believe. However, whether or not a writer has problems using coincidence, the fact is that coincidences and chance encounters do occur and can have an impact on a person – perhaps even a very strong impact.

A chance encounter occurs in the poem "The Jump Shooter." Two people share this unspoken encounter but find common ground on which to communicate. At the end of the poem you should see that this chance meeting does indeed have an impact on the narrator.

Now turn to page 166 in *Literary Experiences* and read "The Jump Shooter" by Dennis Trudell. Then answer the following questions.

1. Why was it unnecessary for the two people to communicate verbally at the playground?
2. Compare the narrator's moods at the beginning and end of the poem. Why the change?



Compare your responses with those in the Appendix, Section 1: Activity 3.

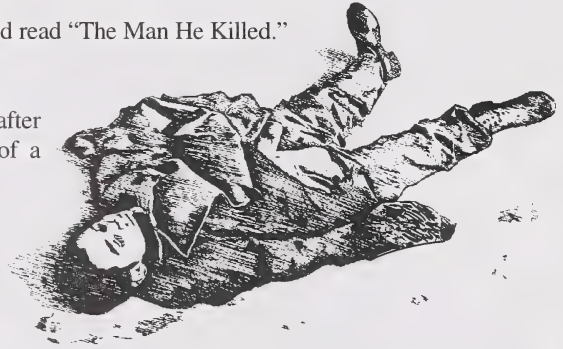
The poem “The Man He Killed” by Thomas Hardy deals with another chance encounter, an encounter of a much more serious nature than that of “The Jump Shooter.”



Stanza: lines that have been grouped together for effect in a poem

Turn to page 169 in *Literary Experiences* and read “The Man He Killed.” Then answer these questions.

3. In the third **stanza** the poet uses a dash after the word “because.” Can you think of a reason why?
4. What statement does the poet make about war in “The Man He Killed”?



Compare your responses with those in the Appendix, Section 1: Activity 3.

WRITING FOLDER

In your Writing Folder respond to the following idea.

Have you had chance encounters in your life that were in some way important to you? Select one that might not have appeared to be significant but which in reality was. Describe the encounter, explaining how it was significant.

Activity 4: Making a Choice



Have you ever had to make an agonizing decision? Was it so important that you were torn one way and then the other? The speaker in the poem “Travelling Through the Dark” undergoes some such moments of agony when he finds a deer that has been struck by a car. He’s no stranger to this particular problem on this particular road, but this time there’s an added twist.



Turn now to page 191 in *Literary Experiences* and read “Travelling Through the Dark” by William Stafford.

WRITING FOLDER

In your Writing Folder respond to the following idea.

The speaker in “Travelling Through the Dark” was faced with a very unpleasant duty.

Have you ever been faced with an unpleasant duty that you knew you had to perform but which you would have given a great deal to get out of doing? Describe the situation and how you felt about it. On reflecting, are you happy about how you behaved?

1. The second-last line of the poem describes the narrator's "only swerving." What is meant by *swerving* and what other kind of *swerving* could have occurred earlier?
2. At the same time the poet tells you about the incident with the deer, he seems to be implying that all this somehow can relate to life in general.
 - a. Is life in some way like that road he was travelling? Explain.
 - b. How in life might you sometimes be "travelling through the dark"?



WESTFILE INC.

Compare your responses with those in the Appendix, Section 1: Activity 4.

Some decisions people face may be difficult, but they might not be called agonizing. In fact, some decisions, after you've considered them carefully, might prove themselves not to be decisions at all because the "choice" becomes so obvious.

When you read the poem "The Fish" by Elizabeth Bishop, you'll find a person in the position of making a decision that's both easy and pleasurable. In fact, it might seem that a large part of the decision-making process here is unconscious.

Turn now to page 192 in *Literary Experiences* and read "The Fish." Then answer the following questions:

3. The fish caught by the speaker is an old veteran that most fishermen would be proud to have captured. Yet the speaker ends up releasing it. Why?
4. There's an element of surprise in this poem. What surprises the speaker as she describes her catch?



5. There's a flood of colour at the end of the poem: "rainbow . . . orange . . . sun-cracked . . . rainbow, rainbow, rainbow!" Why does this barrage of colour seem fitting here?

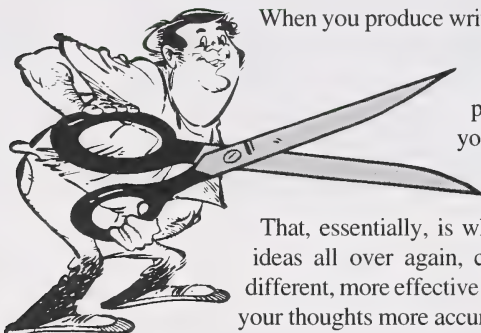
Compare your responses with those in the Appendix, Section 1: Activity 4.

Activity 5: Revising and Editing

In Module 1 you were introduced to the four stages of the writing process; as well, strategies for prewriting and, to some degree, drafting were examined. Now it's time to look at techniques to use when you reach the revising and editing stages.

The literature you've been reading is the product, very likely, of extensive revision and editing. You might wonder why professional writers need to revise and edit; after all, the pros must get so good at writing that they can get it right the first time. The truth of the matter is that the reason professional writers produce good work is that they continuously polish what they write until it becomes satisfactory.

Revising Your Work



When you produce written work, the first draft you write is just an early step in a long process. As you write your first draft, you might still be finding out how you feel about a particular subject. You might even find, after reading your first draft, that you now don't entirely agree with what you'd just said.

That, essentially, is what revision is all about; it means considering your ideas all over again, changing words, adding words, placing ideas in a different, more effective order, and generally making your work communicate your thoughts more accurately. It might involve extensive rewriting.

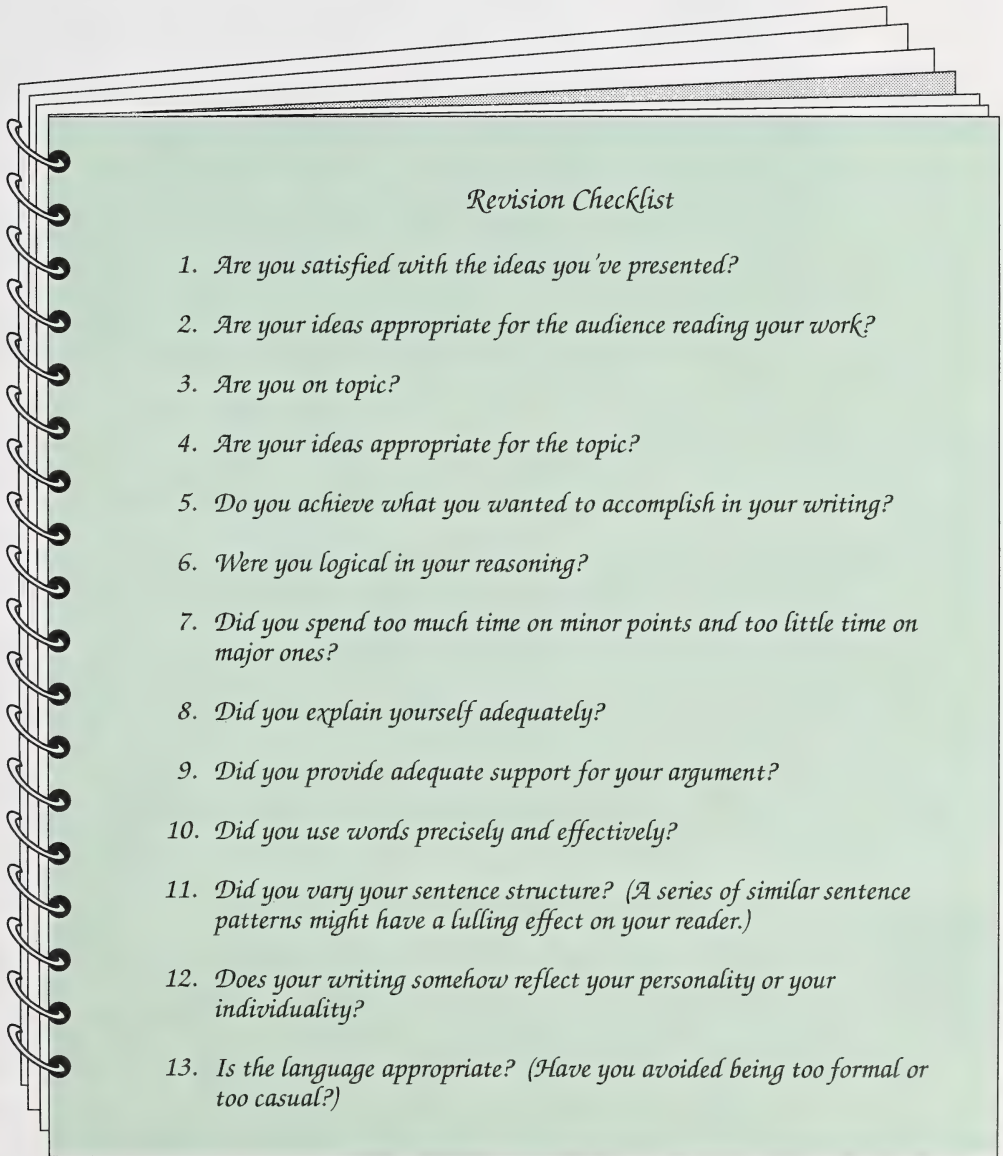
Editing Your Work

Editing, as you'll recall from Module 1, is the process of proofreading and correcting grammatical problems and surface errors. You can get help with editing your work because a friend, parent, or teacher can point out errors in such areas as spelling, punctuation, and grammar. Still, it's important to become as proficient as you can at spotting and repairing such problems yourself. Your writer's handbook, remember, can be of great help here.



Using Checklists

Some writers like to use checklists when they sit down to revise and edit their work. The checklists they use are generally personalized, so they do vary. However, what follows are two samples – one for revising and one for editing – that you can use as they are or modify somewhat to suit your own needs.



Revision Checklist

1. *Are you satisfied with the ideas you've presented?*
2. *Are your ideas appropriate for the audience reading your work?*
3. *Are you on topic?*
4. *Are your ideas appropriate for the topic?*
5. *Do you achieve what you wanted to accomplish in your writing?*
6. *Were you logical in your reasoning?*
7. *Did you spend too much time on minor points and too little time on major ones?*
8. *Did you explain yourself adequately?*
9. *Did you provide adequate support for your argument?*
10. *Did you use words precisely and effectively?*
11. *Did you vary your sentence structure? (A series of similar sentence patterns might have a lulling effect on your reader.)*
12. *Does your writing somehow reflect your personality or your individuality?*
13. *Is the language appropriate? (Have you avoided being too formal or too casual?)*

If you use this checklist every time you polish a first draft, your writing should keep improving consistently.

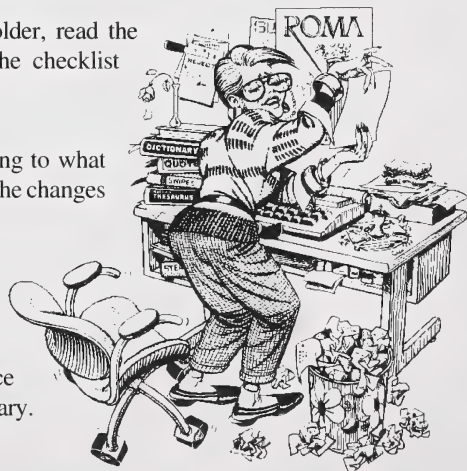
Editing Checklist

1. *How's your spelling? (Check if you're not sure.)*
2. *Is your punctuation correct? (For example, if you're using semicolons but are unsure of just how they should be used, find out.)*
3. *Is your grammar correct?*
4. *Are you using proper form? (For example, are you beginning your essay with an appropriate introduction?)*

Remember, the editing-and-proofreading stage is the place where you try to produce that final, error-free copy. In both the revising and editing-and-proofreading stages, don't be afraid to mark up your work. In fact, it's probably safe to say that the more marked up it is, the better the job you've done. It's only when you write out your final copy, making the changes you feel necessary, that you need worry about appearance.

Here's a chance to get some practice in the art of revision and editing and to apply it to your own work.

1. Take a piece of writing from your Writing Folder, read the Revision Checklist, and provide answers to the checklist questions. *Yes* or *no* answers will do.
2. Now go through the piece and revise it according to what your checklist indicates needs revision. Explain the changes you made and why you felt them necessary.
3. Now try your hand at editing and proofreading. Take the same piece of writing from your Writing Folder and go through it for mistakes in spelling, punctuation, grammar, and other surface errors. Make the corrections that seem necessary. Use your writer's handbook if necessary.



Compare your responses with those in the Appendix, Section 1: Activity 5.

Whenever you're trying to produce a piece of finished, polished writing, don't forget the revising and editing stages. Thomas Edison, who invented the electric light and the phonograph among many other things, once said that "Genius is one percent inspiration and ninety-nine percent perspiration." It takes work to turn a good idea into a finished piece of writing; don't let inspiration die because you aren't willing to put in the perspiration too.



Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Two of the skills you worked at in this section are revising and editing your own work. For some reason, students – even those who love to write – often have problems with the editing stage. Part of the problem is just that, having written something, they really don't want to start changing things around; however, the problem goes deeper than this. Often people simply find it very difficult to spot errors and weaknesses in their own work.

If you find that you have trouble when you sit down to edit and proofread your work, here are a few suggestions that might help:

- Record what you've written on an audiotape, wait a while, and then play it back. Often you'll hear problems that you were unable to see.
- Get someone you trust to read over your writing at the editing stage. It's amazing how many obvious errors a fresh set of eyes can pick out.
- To catch spelling errors, try reading your work backwards – from the bottom right-hand corner to the top left-hand corner. This trick forces you to forget all about the words' meanings, so you don't have the same tendency to skim. You'll be surprised how each individual word will jump out at you.

Try practising this last technique now. Take something you've written – from your Writing Folder or elsewhere – and proofread it from back to front. If you've made spelling errors, you should catch them. And remember, if you aren't sure how a word's spelled, look it up in your dictionary.

Compare your responses with those in the Appendix, Section 1: Extra Help.

Enrichment

Do **one** or **more** of the following.



1. Read "The Fish" again (page 192 of *Literary Experiences*). Make a list of five famous people who would have thrown the fish back. Then make a list of five who would not. Explain very briefly why or why not each person would act this way.
2. Pretend you're Walt Whitman. Write the "learn'd astronomer" a short note thanking him for coming to your small town to deliver his lecture.
3. If the narrator of "Star-Gaze Poem" had come across the deer in "Travelling Through the Dark," would the reaction have been quite different? Explain.

4. Would the expression “cool cellar” from “Lagoons, Hanlan’s Point” be appropriate for describing where the fish in “The Fish” came from? Explain.

Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

You’ve been exposed to quite a few literary selections as you worked through Section 1 of this module. These selections should have helped make it clear how even brief encounters with people and places can be significant events in our lives. They should also have offered more evidence of the importance to the communication process of the interaction between a writer and an active reader. In the next section you’ll continue this process of exploration, focusing chiefly on the metaphor of life as a journey.

20

Section 1 Assignment: Encounters in Your Life

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

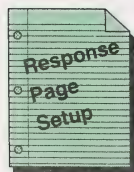
English 20 – Module 2 Section 1 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

In Section 1 you have had the opportunity to read and respond to a number of pieces of literature. No doubt you responded to what you read in a variety of ways – by relating to it immediately, by being reminded of a personal experience (or of someone else’s experience), by reacting strongly to what a character did or said or might have done in a certain situation, and so on.

You have placed many of your responses in your Writing Folder. Take out one of your prose responses, use the checklists for revising and editing to help you, and polish that response into a final draft satisfactory for submitting for grading.

If you cannot find a Writing Folder response that you consider suitable, read through the literature in the section again and write, revise, edit, and copy out a personal response to one of the pieces. Submit only your finished copy.



Indicate clearly on your response page which Writing Folder exercise (or which piece of literature) it is that you’re responding to.

Your response should be one to two pages in length.

SECTION

2

LIFE AS A JOURNEY



WESTFILE INC.



Have you every travelled places where you needed to use a road map? If you were to think of life itself as a journey, what kind of map would you refer to when you needed guidance? Would you want a map that would help you determine the direction of your life? a map that would tell you where you'd been? And who would you want to draw the map?

Such questions are metaphorical. You'll learn more about metaphors in this section. You'll also get the chance to reacquaint yourself with other types of figurative language that will likely already be familiar – such as similes and personification.

As you work through Section 2, you'll be reading a play that makes use of metaphor, and you'll get the chance to create some metaphors of your own. By the end of this section you should be able to apply in your assignment your understanding of figurative language and your skills in reading and writing scripts.

Activity 1: The Metaphor and Some Cousins



Looking at the title of this activity, you might say, “The Metaphor has cousins? That’s like an exclamation mark having a brother!” It’s true that in one sense only living things have families, but when you speak metaphorically, all kinds of things can also have families. When you use a metaphor, you state or imply that one thing is like something else without actually saying it’s **like** that thing.

For instance, in saying that a metaphor has cousins, the implication is that it’s like a family. When you say your television’s gone “belly-up” you really mean that it no longer works; but since a television doesn’t have a belly, you’re implying that it’s like a living being.

No doubt metaphors are very familiar to you. You’ve probably studied them in past courses, and whether you know it or not, you use metaphors often in your everyday speech. Can you imagine how your conversation would sound without the use of metaphors? It might be something like this:

Did you have an enjoyable weekend?

What type of activities did you engage in?



Yes, I had an immensely enjoyable time.

I visited my cousin, who’s a very active individual. He likes to involve laughter in everything he does.



How would the conversation really have gone? It would likely have been more like this:

How was your weekend?

What did you do?



It was a riot!

It was a nonstop blast. I was with my cousin who’s a total panic and a real party animal.



Do you see the metaphors? Your weekend wasn't actually a riot or a blast, and your cousin is a person, not a panic or an animal.

In all these cases you're making comparisons, but note that they're direct. You're not saying your cousin is **like** a panic; you're saying that he **is** a panic – that he **is** an animal. Similarly, whenever you say that homework is a pain, your little brother (or sister) is a drag, or that English 20 is a breeze, you're using metaphors.

The Metaphor Family

Figurative language: language that uses figures of speech like metaphors and similes to achieve a special effect

Figures of speech: expressions in which words are used in an unusual way to create special effects

Literal speech: language close to dictionary meaning

Metaphors are part of the family known as **figurative language**. You use **figures of speech** when your words don't mean exactly what the dictionary might say they mean. Calling someone a chicken doesn't mean that person is an egg-laying domestic fowl; you know that it's a term implying cowardice.

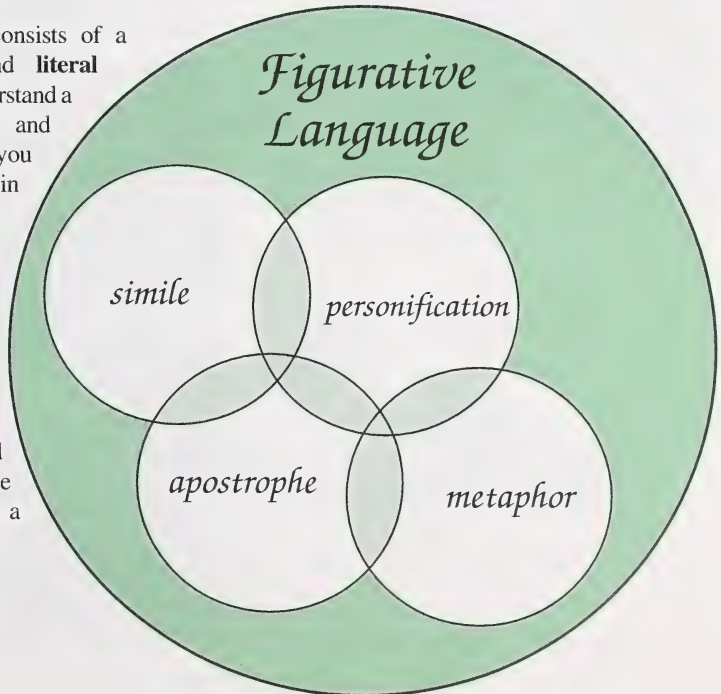
WRITING FOLDER

In your Writing Folder respond to the following idea.

Write two descriptions of your room using metaphors as much as possible. In each description take a different point of view, perhaps that of a parent in one and that of a friend – or of yourself – in the other. Remember, these very different perspectives should translate into equally different metaphors.

Your language probably consists of a mixture of figurative and **literal speech**. When you can understand a language both literally and figuratively, perhaps then you can be said to be truly fluent in that language.

You'll soon be reading more about the family of figurative language; you'll be looking at similes, personification, apostrophes, and metaphors. Remember that this is a huge and complicated family, and these four terms make up only a small portion of it.



Figurative Language: Making Things Come Alive

The Simile

Simile: a comparison between two unlike things using the words like or as

When you use a **simile** you compare one thing quite directly to another; the words you use in creating a simile are often *like* or *as*. Two examples of similes are

- “the stars are like diamonds”
- “the prairie was as dry as a desert”

1. Study the scene pictured to the right. Then describe it using two or three similes.
2. Now use each of the words or phrases that follow in a simile.
 - a. **lake**
 - b. **moon**
 - c. **the villain in a movie**



Compare your responses with those in the Appendix, Section 2: Activity 1.

Personification

You use personification when you attribute human traits to a nonhuman object. Two examples are

- “the wind cried softly”
- “the dancing waves”

3. Study the scene pictured to the right. Then describe it using personification.
4. Now describe the words that follow using personification.
 - a. **sun**
 - b. **clouds**
 - c. **a car**



Compare your responses with those in the Appendix, Section 2: Activity 1.

Apostrophe

Apostrophe: the addressing of an object or absent person in a work of literature

The word **apostrophe** isn't always used to refer to a punctuation mark. In an entirely different usage, *apostrophe* refers to a way of using language figuratively. Generally, it's used in poetry in addressing nonhuman objects or humans that are far away or long dead. Consider why apostrophe is figurative speech: do you ever talk to the wind?

Here are a few examples of apostrophe:

- "Wind, do not mourn the passing of the season."
 - "O Canada, our home and native land
True patriot love in all thy sons command"
 - "O death, where is thy sting? O grave, where is thy victory?"
5. You might find it fun to use apostrophe (after all, you probably used it as a child when you sang "Twinkle, twinkle, little star.") Pretend you're going to write some poetry. Think of a first line, using apostrophe, for each of the following subjects:

a. the night sky

b. a robin overhead

c. the Rocky Mountains



6. Using apostrophe allows writers to transcend time and space. As a poet, try a few more first lines as explained in what follows.
- a. Use apostrophe to bring forward someone from your past (for example, a relative, a friend, an ancestor).

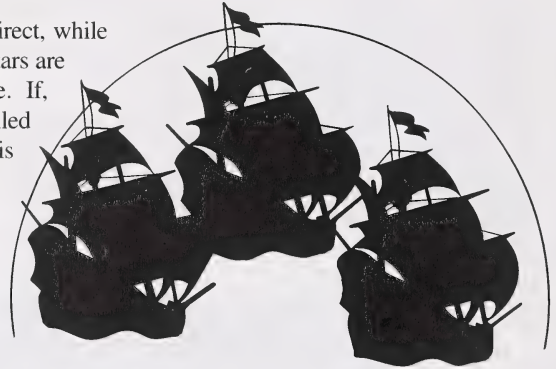
- b. Use apostrophe to address a nonhuman object that has a special meaning for you (for example, a motorcycle, a pair of skates, a favourite article of clothing).
- c. Use apostrophe to address your readers (“O reader, . . .”).

Compare your responses with those in the Appendix, Section 2: Activity 1.

The Metaphor

And finally, there’s the metaphor itself – the comparison between things without using words such as *like* or *as*.

You should note that some metaphors are direct, while some are only implied. If a poet says “the stars are diamonds,” a direct metaphor has been made. If, on the other hand, the poet says “the stars sailed majestically through the night sky,” the result is an implied metaphor. Readers aren’t told directly that the stars are being compared to ships, but they infer that this comparison is being made. In poetry implied metaphors are more common; after all, poets expect active readers, ready and willing to make inferences.



7. Now here’s a chance to create some metaphors of your own. Write a **direct** metaphor on each of the following subjects:
 - a. **a breeze**
 - b. **a car**
 - c. **isolation**
8. Now try writing an **implied** metaphor for each of these same objects. This is a bit trickier, so the first has been done to get you started.
 - a. **a breeze:** *The playful breeze chased the ball around the yard.*
 - b. **a car**
 - c. **isolation**

Compare your responses with those in the Appendix, Section 2: Activity 1.

The Metaphor Family: A Broader View

Note that there’s a lot of overlapping in the metaphor family. Personification, for example, is a type of metaphor, but it’s a special type in which the comparison is made between a person and something nonhuman. Similarly apostrophe can be a type of personification. If a poet addresses the night sky, saying, perhaps “O starry heavens,” the sky is being treated as a human audience.

Bearing this in mind, turn to page 122 of *Literary Experiences* and read the poem “In the Dome Car of the ‘Canadian’ ” by Sid Marty.



9. “In the Dome Car of the ‘Canadian’” is a poem that well illustrates how poets use the metaphor family. Construct a chart like the one that follows and complete it by filling in as many examples from the poem as you can of each of the members of the family.

Figures of Speech	Examples
Metaphor	
Simile	
Personification	
Apostrophe	

Compare your chart with the one in the Appendix, Section 2: Activity 1.

Stretching Metaphors

At some point in your life you’ve probably heard someone say that school is a prison: the principal’s the warden, the teachers the guards, the students the inmates, and the classrooms the cells. You may well have found this metaphor very accurate. But what if someone pushed it a little farther, claiming that students are in school only to be punished and that the teachers’ sole purpose is to maintain order and prevent escapes? Obviously the school/prison metaphor has now been stretched too far; as a result it has broken down.

10. Just how far will a comparison go? At what point does it simply stop working and become silly?

The chart that follows compares and contrasts diamonds and stars. Construct one that’s similar and fill it in, trying to think of ways in which diamonds and stars are both similar and dissimilar. The chart has been started for you.



Diamonds and Stars	
Similarities	Differences
• Stars twinkle.	• Stars are masses of flame.
	

Compare your chart with the one in the Appendix, Section 2: Activity 1.

Poets must always be careful not to push metaphorical comparisons too far. At some point a belaboured metaphor will just break down and ruin the whole effect.

WRITING FOLDER

In your Writing Folder respond to the following idea.

Go back to a metaphor you created in question 7 or 8 and use it as a basis for a short piece of descriptive writing. Try to use figures of speech, but be careful not to overdo them.

Why do poets use so many metaphors?

So if I wanted to convey a feeling of happiness about getting my driver's licence, a metaphor might be, "When I found I'd passed the test, I could feel the bars disappear from my cage?"

So that's why the poet in "Travelling Through the Dark" gave his poem that title – because he was implying more than just travelling on a dark night.

Sure. On that road you don't know what's lying ahead of you because it's a narrow, winding, dark road. In fact, if that road is like life, you're not going to get far if you're always swerving, and he said that the only time he "swerved" was when he thought about the unborn fawn. The more I think about it, the more it seems to me that "travelling through the dark" is a pretty important metaphor for the rest of the poem.

Controlling metaphor: the dominant metaphor in a literary work



Well, metaphors have a lot of punch. Saying something by way of a metaphor usually has more impact than stating it literally.

You've got it. That's more effective than saying, "The licence, I knew, would give me more freedom." The way you said it conveys more of your feeling.

Yes. He was also saying that people travel through the dark in their daily lives; sometime they're in the dark about doing what's right. Can you see how else life is like that road he was on?

That's true. When you have a dominant metaphor like that, it's sometimes called the poem's **controlling metaphor**.



Activity 2: Reading a Script



You probably think of poetry when you think of metaphor, but remember that it's not poets alone who try to use language to greatest effect; so do short-story writers, playwrights, novelists, and nonfiction writers. And so can you when you write.

Soon you'll be reading a play – “A Trip for Mrs. Taylor” – in which metaphor is used extensively. When you read the play, consider the implications of the journey Mrs. Taylor undertakes; if the journey is a metaphor about her life or about her as an individual, what does the playwright want to tell us?

Before you start reading, consider the format a playwright uses: the script. Reading a script is like reading a recipe or manual (did you catch that simile?). You need to be able to visualize as you read, to see and hear the characters as they develop in your mind, to feel the setting and how it influences the character, and to predict how the situation is going to turn out. All this goes on in your mind, and as in the case of following a recipe for chocolate layer cake or instructions for assembling a gas barbecue, you know what it will be like because you can see it in your mind so clearly.

Often much can be learned about the characters and setting of a play from the opening stage directions.

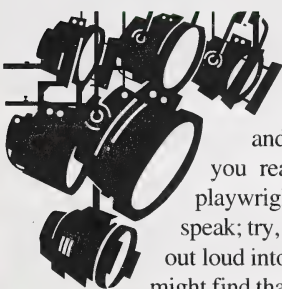


Turn to page 213 in *Literary Experiences* and read the opening stage directions for Hugh Garner's play “A Trip for Mrs. Taylor.” Then answer the question that follows.

1. What sort of a person do you think Mrs. Taylor is? What is her life probably like? Give reasons for your ideas.



Compare your response with the one in the Appendix, Section 2: Activity 2.



Writing a play is rather different from writing other sorts of fiction, and those who read a script must be very alert to the clues playwrights include in the characters' lines as to the sort of people they are. As a reader you must ask, for instance, how the characters would sound. Is a character firm and determined in his or her speech, or is the character weak and shy? When you read a script, you often must determine this for yourself because the playwright might not tell you. As you read, try to imagine how Mrs. Taylor would speak; try, even, to imagine the sound of her voice. It would be good to read the play out loud into a tape recorder and then listen to the tape as you read the play again; you might find that in this way you've been reading a character incorrectly. If you can, get a friend to read the other roles while you can be the star and read Mrs. Taylor's part. A script isn't meant for silent reading; it's a basis for a dramatic presentation and is meant to be acted out. That's why you must be an active reader when you read a script.

2. Pretend for a moment that you're a playwright. How would you have to do things differently than you would if you wrote short stories or novels?

In the chart that follows several aspects of short-story (or novel) writing are presented. Construct a similar chart and for each point, suggest how you'd deal with these same things if you were a playwright.

Story Writer/Novelist	Playwright
• can tell reader directly what characters think and feel	
• can use many settings	
• can change settings easily	
• can move characters from place to place easily	

Compare your chart with the one in the Appendix, Section 2: Activity 2.

Next you're going to read "A Trip for Mrs. Taylor." It's important to read the play twice, once for literal comprehension, and then again for a better understanding of the play as a metaphor.

WRITING FOLDER

In your Writing Folder respond to the following ideas.

As you read "A Trip for Mrs. Taylor," keep a set of notes and put them in your Writing Folder. In these notes, express your personal responses to things said, done, and implied in the play. Try to determine what each of these reveals about the characters, their situation, and their relationships.

Feel free to express your ideas on any aspect of the play that interests you, but here are several sample questions from the play's first few pages to which you can respond if you're having trouble getting started:

- What have I learned about Mrs. Taylor so far?
- Who do I know who reminds me of Mrs. Taylor? In what ways?
- What must it be like to live in Mrs. Taylor's flat?
- What sort of relationship does Mrs. Taylor have with the landlady?

Don't feel you have to answer all – or any – of these questions. They're provided only to get you going on your own personal responses.

Turn now to page 213 in *Literary Experiences* and read "A Trip for Mrs. Taylor" by Hugh Garner. Remember to keep your notes in your Writing Folder.

3. Pretend you're directing this play. Talk to the actress playing Mrs. Taylor's role. Tell her how to play the role according to the way you see Mrs. Taylor. Record your instructions on an audiotape.

Compare your response with the one in the Appendix, Section 2: Activity 2.

The play you've just read and responded to can, as mentioned earlier, be seen as a metaphor for "life's journey" or "travelling through the dark." If you read the play with this in mind, events and comments take on new significance. What, for example, is the significance of Mrs. Taylor's taking along her Bible? What are readers to infer from the contrast between the young mother who says she'll "... be glad to see this day go" and Mrs. Taylor, who is enjoying the trip so much? Is it meaningful that the young woman has a "ribbon" of tickets while Mrs. Taylor has only one?

Read "A Trip for Mrs. Taylor" a second time, this time concentrating on this metaphorical quality of the play. Then do the Writing Folder exercise that follows.



WRITING FOLDER

In your Writing Folder respond to the following idea.

In your opinion does Mrs. Taylor's trip relate in any way to the metaphor of life's journey? If so what are your ideas on what the author is saying? If possible, discuss your ideas with a partner.

Compare your response with the one in the Appendix, Section 2: Activity 2.

"A Trip for Mrs. Taylor" has also been written as a short story. If you can find a copy of it (a librarian should be able to help you), you might find it interesting to compare the two versions. This should provide you with a better understanding of the differences between the two genres, the play and the short story.

Activity 3: Ineffective Figurative Language: The Cliché



Cliché: a once colourful expression that has lost meaning through overuse

A **cliché** (pronounced "klee-shay") is an expression that was once colourful and expressive but which is now boring because of overuse. Many clichés are metaphors.

If you use a cliché, it will likely not be as effective as something more original. For example, if you say that your homework caused you to "burn the midnight oil," people will probably know that you mean you worked late, but otherwise the phrase is largely meaningless since people don't relate to oil lamps as much as they do to electric light. Perhaps

modernizing the phrase would help: "I kept the power meter working until dawn." Part of the problem with clichés is that they've been used so widely that they've become part of ordinary speech and no longer bring to mind the vivid images they once did. They serve a purpose in conversation, when people don't have much time to think, but when you write, you should try to be more original and interesting.



How do you replace those old familiar and comfortable clichés? You use your imagination and writing power to invent a new, more effective way of communicating your thoughts.

1. Rewrite the sentences that follow so as to eliminate the clichés.
 - a. When I lost my brother's keys, I thought he'd **fly off the handle**.
 - b. That problem was **nipped in the bud**.
 - c. His behaviour was like that of **a bull in a china shop**.
 - d. These events do happen frequently **in this day and age**.
 - e. When you write, **avoid clichés like the plague**.
2. Imagine a party. Two guests are engaged in a conversation. Guest I is rather long-winded, and her speech is full of clichés. Read her monologue; then write an equally cliché-ridden speech for Guest II. Have some fun; make it as awful as you can.

Guest I: So anyway, it was raining cats and dogs when I got there, but as they say, any port in a storm. So in I went, none the worse for wear, and who do I find there but my better half! Aha! I thought. The plot thickens! I decided to have it out with him then and there, but that sort of thing's easier said than done. Well, to make a long story short, he backed down and beat a hasty retreat. I think it's safe to say that when he got back to our home sweet home he was a sadder but wiser man.

Compare your responses with those in the Appendix, Section 2: Activity 3.

Activity 4: The Controlling Metaphor



A literary work that has a dominant metaphor is said – as you learned in Activity 1 – to have a *controlling metaphor*: that is, that particular metaphor becomes important in adding to the effect of the entire work.

The controlling metaphor in “A Trip for Mrs. Taylor” was that of the journey. The play was more than just a summary of Mrs. Taylor's excursion; it was also a comment on her life, her values, and her character. Her life is like her journey: it's quite limited but can at times be satisfying. She values what little she can experience. She's kind and can develop relationships with others, although they may be temporary (on a larger scale, most relationships that people have are quite temporary). All these implications about Mrs. Taylor and relationships are emphasized in the play through the controlling metaphor – life's journey.

Now try answering the two questions that follow. They're based on pieces of literature that you've read in this module.

1. What do you think is the controlling metaphor, representing life in general, in “Travelling Through the Dark” on page 191 of *Literary Experiences*? Explain.
2. Can the lagoon in “Lagoons, Hanlan's Point,” on page 131 of *Literary Experiences*, be a metaphor representing the world a child experiences? Explain.



Compare your responses with those in the Appendix, Section 2: Activity 4.



The poem “Do Not Go Gentle Into That Good Night” by Dylan Thomas makes use of a controlling metaphor. Turn to page 231 in *Literary Experiences* and read the poem. Then answer the questions that follow.

3. In your own words identify the poem’s controlling metaphor (what is being compared to what).
4. a. Describe in your own words what it is the poet is urging his father to do.
b. Do you agree with him? Explain your reasons.
5. a. In the first line of the second stanza, death is described metaphorically as the “dark.” Does this metaphor fit your concept of death? Explain.
b. Suggest some other metaphors you might use to illustrate your view of death.
6. Although the son urges his father to “rage” against death, he refers to death not as “night” but as “good night.” What does this tell you about the speaker’s point of view regarding death?

Compare your responses with those in the Appendix, Section 2: Activity 4.

WRITING FOLDER

In your Writing Folder respond to the following idea.

Use a controlling metaphor in writing a poem. Here’s an example of what you **might** try to do: create a scene of a person walking through a garden and thinking about a recent problem. Let the garden be a controlling metaphor representing the person’s life; the garden could be green and thriving or it could be struggling, depending what you say about the character.

Your poem might look like this one:



My Garden

My garden was rich
And had lush
Green rows.

A storm passed
Last evening
And frayed and scattered
Some leaves.

The roots and stems
Remain strong and alive
And the garden
Will survive.

– Michael Hryciuk

Get the idea? Try to come up with your own idea and your own metaphor; then write the poem and place it in your Writing Folder.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Section 2 has focused on the metaphor “family.”

In particular, you examined these four family members:

- metaphor
- simile
- personification
- apostrophe

Some or all of these concepts were probably very familiar to you from past English and Language Arts courses, but it’s important to broaden your understanding of how they can be used to heighten effect in literature.

One thing you were taught in this section was to distinguish between figurative and literal language. Language used literally has its meaning all on the surface; it means just what it says it means and no more. Language used figuratively makes richer meanings by combining ideas and images in new and interesting ways.

Here’s an example: If a writer says “Her hair was fair,” this is a literal statement. By contrast, if the writer says “Her hair was pure gold,” or “Her hair shone like the sun,” figurative language is being used. You can see that figurative language allows for much more colourful, vibrant descriptions than literal language does.

1. Here are five phrases – some literal, some figurative. Decide how each is being used.

a. fire dancing merrily	c. a rainy day	e. a class clown
b. eyes like jewels	d. a kind man	
2. Reread the sample poem in the last Writing Folder exercise. Explain the metaphors for “garden” and for “storm.”

When students first start to study metaphors – usually in the elementary grades – they’re given very clear, straightforward examples of cases in which comparisons are made without using the words *like* or *as*. “She acts like a caged tiger,” they’re taught, is a simile, while “He acts tough, but he’s really just a marshmallow” is a metaphor. Directly stated metaphors like this are easy to spot, but they aren’t terribly important tools in the writer’s toolbox.

Far more important are implied metaphors – metaphors in which the comparison isn’t directly stated. When Sid Marty speaks of the train’s being “swallowed whole again,” he’s not saying directly that the “tunnels were mouths” but the reader infers it. If, in examining the literature you read for metaphors, you’re still picking out only those obvious, directly stated comparisons, you’ll have to train yourself to note the less-obvious, implied ones as well.

3. Here's a list of not-so-obvious, implied metaphors. For each tell what's being compared to what.
 - a. The stars sailed across the sky.
 - b. The leaves were whispering secrets in the wind.
 - c. She struggled desperately to move the rubble, but it mocked her futile attempts.
 - d. The car sputtered, gasped, and then sprang to life.
 - e. Suddenly the idea clicked on in his head and shone with a bright, steady light.

Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

Patterns in Metaphor

When you read about a road in a poem, you may often find that the road is a metaphor for life. A journey, too, can be representative of life itself, as can a garden. A plant, a flower, or a tree – anything that grows – can often be a metaphor representing growth in a human being. Similarly, a solitary object like a mountain or an island can represent an individual who is isolated, standing alone.

1. Find a poem either in your text or in another source that contains one of the metaphors described above. Then write a brief explanation of the metaphor you observed and explain how it has added to your understanding of the poem.

Compare your response with the one in the Appendix, Section 2: Enrichment.

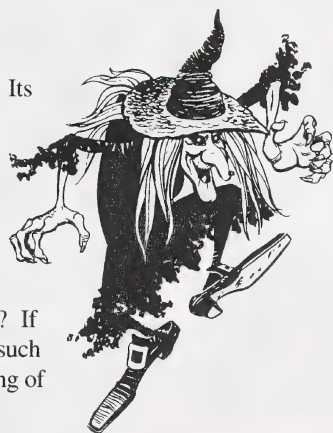
Another Pattern: Archetypes

Archetype: a thematic or mythical pattern that appears often in literature, such as the death/rebirth theme, the quest, and others

An **archetype** is a pattern that can be found repeatedly in literature. Its occurrence is frequent because it seems to have meaning for many people regardless of the culture they come from.

An example of an archetypal character is the witch; stories about witches occur in many cultures. An archetypal theme is that of creation. An archetypal basis for plot is that of a journey or quest.

Why is it important to you to understand the concept of archetype? If you're aware of these types of patterns existing, you might identify such a pattern in a poem or story and therefore have a better understanding of the metaphor created.



2. Another archetypal theme is that of the end of childhood, the end of innocence. Reread “Lagoons, Hanlan’s Point” on page 131 of *Literary Experiences*. Consider the metaphor of the lagoon and explain how it relates to the theme of “childhood’s end.”

Compare your response with the one in the Appendix, Section 2: Enrichment.



Conclusion

Figurative language is very important in effectively communicating thoughts and feelings. Figurative language is not restricted to poetry but occurs in all forms of literature.

The metaphor is of particular importance because it's such an effective method of communicating or enhancing an idea. Sometimes a reader has to be particularly sharp to find and understand a metaphor in a literary work, but once this metaphor is discovered and understood, the reader gains new levels of insight into the literature.

In doing this section, you should have gained through your study a better understanding of the following:

- figurative language
- the metaphor
- how to read a script
- how to read literature at a level beyond its immediate surface
- why you should avoid using clichés

20

Section 2 Assignment: Life as a Journey

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 20 – Module 2 Section 2 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

Now that you have completed the section on metaphor and the metaphor “family,” reread the selections you’ve written in your Writing Folder. They may contain ideas that you would like to develop in this assignment.

1. Write a short story, poem, or script in which you use metaphor and other figurative language to enhance your writing’s meaning and atmosphere. If you can, try to base your writing on a controlling metaphor.

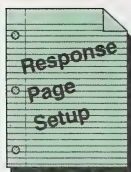
Consider that your setting and characters’ responses to that setting are very important, so think carefully about the type of setting or circumstances that would serve as a metaphor – as an extension of what happens in your plot.

When your final draft is finished, you may record it on an audiotape and send in the tape, or you may write out the final draft on lined looseleaf paper.

If you submit an audiotape, be sure to label it with the following information:

- your name
- your student number; if applicable
- the course
- the module number
- the section number

2. Now in two or three paragraphs discuss your use of metaphor and related figurative language in the preceding assignment. Explain any figures of speech you used, your reasons for including them, and the effects you hoped to achieve. Be sure to explain your controlling metaphor if you were able to use one.



SECTION

3

UNUSUAL
ENCOUNTERS

If you were to write a short story about an unusual incident, how would you tell it? Would you introduce people and places when they appear in the story or before they appear? Would your story simply relate the logical order of events as they occur? Or would you tell your tale in a less conventional way – perhaps by presenting the ending first?

Good short-story writers are interested not only in telling a story, but also in telling it well. They want their stories to affect their readers; they want to evoke a response. When you read the stories in this section, pay attention to your reactions; if a good writer's story is read by a good reader, a reaction should occur.

In this section you'll be reading some short stories dealing with rather unusual occurrences.

The activities in this section are designed principally to help you to extend your understanding of the short story while improving your grasp of irony, implications, and experimentation as they occur in literature – concepts you'll apply in your Section 3 Assignment.

Activity 1: Irony



Irony in Literature

Irony: a discrepancy in meaning between what is and what was expected

Irony can occur at the beach: if you drove to a local lake to enjoy the sand and sunshine, it would be ironic if you came home with a blistering sunburn. The irony is that pleasure was your purpose in going, but pain was the result. Irony, then, is just this – a contrast between what happens (or what is said) and what was expected.

Situational irony: a form of irony in which what happens differs from what was expected by both the audience and characters in a piece of literature

Irony can also occur in literature. Normally three different types of literary irony are distinguished:

- What happens to a character might be very different from what you, the audience, expected to happen or what you thought appropriate to happen. This is called **situational irony**.
- **Dramatic irony** can occur when a character is unaware of a certain situation, but the audience does know about it.
- **Verbal irony** occurs in speech; this happens when you say something where your intention is quite different from what your words actually mean. For example, you might be observing a raging snowstorm and say, “Nice day!” In reality you mean exactly the opposite of what you said. Why would you say “Nice day!” in referring to a day of horrible weather? You’d say it because your listener would understand what you mean, and the way you expressed your meaning would create more impact than if you had merely said “Terrible weather.” People seem to react to irony and to the unexpected turn that makes up irony. This is why writers, too, sometimes use irony – to add impact to their messages.

Dramatic irony: a form of irony in which there is a difference between what the audience knows and what a character believes to be true

Verbal irony: a form of irony in which the implicit meaning of a speaker differs from the stated message

Irony is used in the short story “An Astrologer’s Day” by R.K. Narayan. This story, set in India, is about an astrologer who has quite an unusual day.



Turn to page 197 of *Literary Experiences* and read “An Astrologer’s Day.” This story turns on an ironic situation. Pay close attention to the story’s ending.



1. Explain what’s ironic in “An Astrologer’s Day.”
2. Read the story aloud and record it on an audiotape; then listen to it. Or perhaps you could get a friend to read it to you.

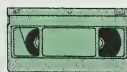
By hearing how the story sounds, you may become more aware of its tone. How does it sound to you – as if a news announcer is reading it, or more as if a favourite uncle were telling you the story? Explain your answer.

WRITING FOLDER

In your Writing Folder describe how you reacted to the irony and tone of “An Astrologer’s Day.”



3. When you read “A Trip for Mrs. Taylor” you should have been aware that writing for the stage presents the playwright with limitations in such areas as setting, character movement, and even the scenes that can be performed before an audience. Similarly, the short story has limitations related to its relatively brief length. Explain how a short story can be limited in the following areas.
 - a. **Setting**
 - b. **Character**
 - c. **Plot**
 - d. **Theme**
4. Rent a movie – a popular feature film – and watch it; or think back to a movie you may have seen recently. Explain whether it would or would not be possible to convert the film into a short story.
5. Can you see any potential for expanding “An Astrologer’s Day” into a novel? Explain.



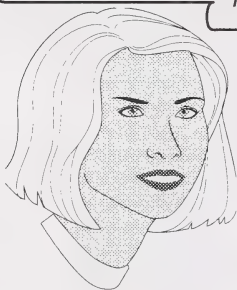
Compare your responses with those in the Appendix, Section 3: Activity 1.

There's irony all through that story. Do you suppose that all of it was done intentionally by the author?

Very likely. Did you notice the idea of "routine" throughout the story?

There was a lot about routine. . . and the astrologer's day was not at all a normal one. So the author probably intentionally included all that stuff about a routine day to add to the irony!

Good thinking!



Irony occurs in all literary genres. A good example of the use of irony in poetry occurs in a poem you read earlier in this module – “The Man He Killed” by Thomas Hardy.

Turn to page 169 of *Literary Experiences* and reread “The Man He Killed.”



WRITING FOLDER

In your Writing Folder explain the irony in “The Man He Killed” and describe the impact this irony has on you as you read the poem.

Satire

Satire: in literature, the ridiculing of human vice or stupidity

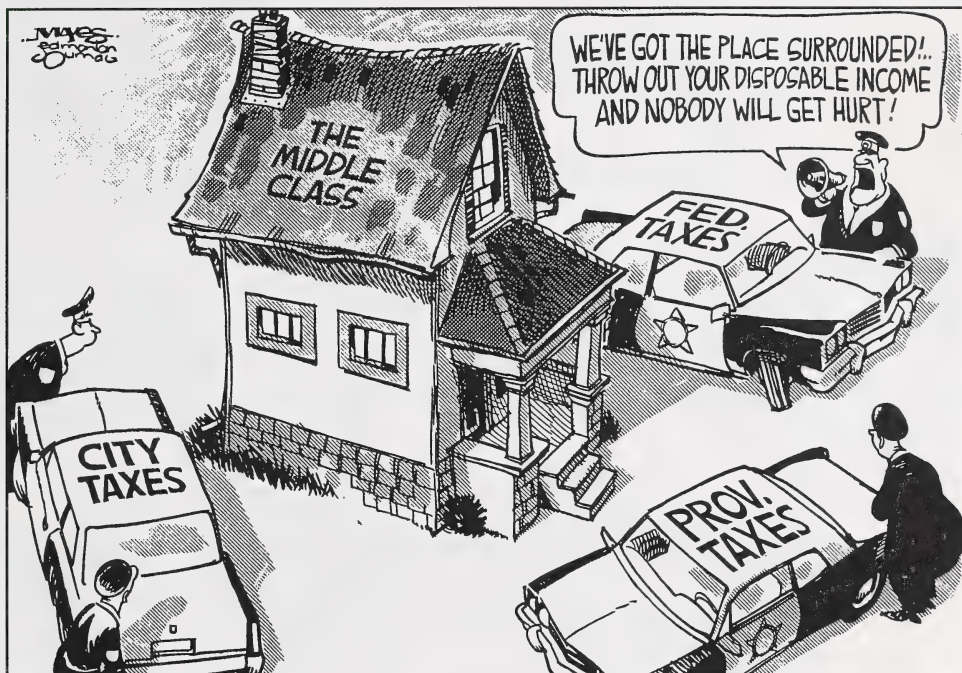
Closely related to irony in literature is **satire**. Satire is the ridiculing of human vice or stupidity. Satirists are writers who write with this purpose in mind – to point out through ridicule some human vice or folly that they feel needs correcting. Satire is by nature critical; it involves a judgement about people's behaviour or thinking and a desire to bring about change in that behaviour or thinking.

Satirists use a variety of techniques for pointing out human frailties. The chief tool of the satirist, however, is irony, most often verbal irony. A famous example might make clear how this works. In 1729 Jonathon Swift, an Irish satirist, wrote an essay known as *A Modest Proposal* (the complete title takes three lines) which is still used today as a model of a satirical essay. If you did the Enrichment for Section 5, Module 1, you'll be familiar with Swift and this famous essay.

Swift was upset by the vast difference in living standards between the rich and poor in Ireland and with the indifference with which the wealthy regarded the suffering of the destitute. He suggested in a seemingly serious manner that a way to overcome this situation would be for the poor to sell their babies to the rich for food. This, he suggested, would give the poor a new source of income, would cut down drastically on their numbers, and would have the added benefit of varying the diets of the rich.

Swift's writing naturally horrified those of his contemporaries who did not see the irony in it, but those who did understand it were jolted into a greater awareness of the mistreatment of the poor in Ireland. The wealthy, it was implied, was treating the poor so callously they might as well go all the way and use them as livestock raised for food.

Political cartoonists rely heavily on satire; in fact this sort of lampooning is today probably the most common use of satire. Can you spot the satirical element of the cartoon that follows?



6. The story “Cowboys and Indians” by Basil Johnston, which you read for Module 1, is rich in irony and can, in fact be called a satire. Think back to that story or quickly reread it if your memory is hazy; then explain how “Cowboys and Indians” can be considered a satire. In your answer be sure to point out what vices and/or stupidities are being ridiculed in the story.

Compare your response with the one in the Appendix, Section 3: Activity 1.

Activity 2: Extending Your Understanding of the Short Story



Traditionally short stories have tended to follow patterns that were commonplace and easily recognized and understood. In recent years, however, many writers have tired of writing straightforward stories about ordinary people in predictable situations. Such writers have begun to experiment with new types of stories told in unusual – or “experimental” – ways. Sometimes the results of this sort of experiment are just slightly different from rank-and-file storytelling; sometimes they’re so unusual that many readers have trouble knowing what to make of them.



¹ The Edmonton Journal for the cartoon by Mayes, May 21, 1993, page A16. Reprinted by permission of The Edmonton Journal.

*Surreal: unreal;
dream-like*

The story you're about to read is very unusual. You may find it rather difficult to understand because it seems to take place in an unreal world. This type of setting is said to be **surreal**, a term meaning that the setting is unreal and dream-like (ironically, the word was invented from the expression "super real").

If you've studied art, the term *surreal* probably won't be new to you. Surrealist artists have produced startlingly effective paintings by combining and juxtaposing (putting side-by-side) unusual and unexpected images.

WRITING FOLDER

In your Writing Folder respond to the following ideas.

If you can, find reproductions of surrealist paintings (your librarian should be able to help you). A few famous surrealist artists to look for are Salvador Dali, André Masson, René Magritte, and Max Ernst. Try to describe the effects one or more of these paintings has on you. Why do you suppose the artist(s) chose to paint in this style?



Turn now to page 204 of *Literary Experiences* and read "The Late Man" by Andreas Schroeder. Don't worry if not everything makes perfect sense to you in this story, but do keep in mind that a writer always writes with a purpose. Keep asking yourself what the author might be saying about our society and the way we behave toward others. As you read, jot down any questions you have about the story.

"The Late Man" seems to be a social commentary – a story that's meant to reveal problems in our society and our behaviour toward others. Has anybody got any ideas on what the author might be trying to tell us?





I'm not sure, but I think it has something to do with uniformity and difference. I mean, this one guy began to do things differently and only one person would have anything to do with him.



Yeah, that whole village was so routinized. Everything was done at just the same time every day. Then this one guy begins to act odd, and look what happens to him.



Good points. And did you notice that no one in the story has a name? Even the main character is just "the late man." What might this mean?



I don't know, but it sort of seems as if we're all really the same, maybe. There are only very small differences. Yet that was enough to cause the man's destruction.



Good idea. Wasn't it because of his slight difference that almost no one helped the man when he needed help? Do you think the writer might have wanted us to realize that people are afraid of things that are a little unusual – and that it's fear that keeps us from helping?



Bearing the preceding classroom discussion in mind, do you think that the fishing village and its inhabitants can be seen metaphorically? If so, explain just what they might be metaphors for.

Compare your response with the one in the Appendix, Section 3: Activity 2.

WRITING FOLDER

In your Writing Folder respond to the following ideas.

1. Like a surrealist work of art, “The Late Man” is something to which people respond emotionally. You may hate the story. You may find its switching between past and present tense irritating, its message confusing, its point obscure. On the other hand, you may have found it a refreshing change from humdrum, run-of-the-mill stories.

In a paragraph or two describe your thoughts and feelings on “The Late Man.” Be honest, but be fair.

2. Many people dislike stories with **indeterminate endings** – unsolved endings which imply that the conflict may not be over. “The Late Man” has such an indeterminate ending; it finishes on the note that there’s now another “late man.”

If you don’t like the ending of “The Late Man,” try rewriting the ending. First decide at what point you should step in and whether the results of your efforts should be ironic. Then write your ending.



Indeterminate ending: an ending to a story that seems incomplete and unclear as to which way events will go

Activity 3: You as a Critical Reader

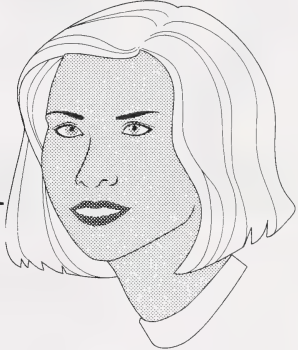
The stories in this section were written with audience in mind; the writers expected fairly sophisticated, active readers to be reading their stories. If writers produce work for a less sophisticated audience, they'll ensure that the ideas and vocabulary are appropriate.

*Implications:
things implied
but not directly
expressed*

Reading stories like the ones in this section has placed demands on you; you have to read them carefully, checking vocabulary of which you might be uncertain and understanding certain **implications** contained in the stories.

What happens, though, when your interpretation of a story (your understanding of what the writer is saying) differs from those of other people?

Up to a point this is fine. After all, we all filter what we read through our own experiences and ways of looking at things. This doesn't mean, though, as students sometimes think it does, that everyone's interpretation of a work of literature is equally valid. Your interpretation is valid only to the degree that you can support it. You can do this by quoting or by pointing out supporting details. Remember, good writers ensure proper interpretation of their stories by including only necessary details; every detail in a story (or poem) must be there for a reason or it should not have been included.



You mean I can't just tell you what I think a story's all about and simply say that that's what it means to me so it's a valid interpretation?



Absolutely not. You have to be able to defend your interpretation by pointing to aspects of the story that back it up. That's not to say that an entirely new and unusual interpretation of a story is necessarily wrong; in fact, it might well open up whole new ways of looking at the selection. But if you can't defend it, it won't impress anyone.

You may choose to support your interpretation of a story by quoting, either directly or indirectly. Here's one example of an argument using a direct quotation:

The astrologer did a thriving business, as is shown when the writer says, "People were attracted to him as bees are attracted to cosmos or dahlia stalks." (page 197)

Now here's the same argument using an indirect quotation:

The astrologer, we are told, attracted people as flowers attract bees.



Cite: quote or refer to as an example

Whenever you quote directly, be sure to copy the wording and punctuation exactly and that you follow the proper rules for presenting quotations. These can be found in your writer's handbook. Be sure, as well, that you tell precisely where the quotation is from. Conversely, never put quotation marks around an indirect quotation. If the wording isn't exact, it's not a direct quotation.

The following questions about stories you've read so far will allow you to search for and **cite** evidence for implications that readers might make when reading the stories. You should use quotation marks if you quote directly. If you feel there's no evidence to support a given implication, just say that no evidence exists.

1. Show that the astrologer in "An Astrologer's Day" has not become a rich man.
2. Show that the astrologer's old enemy will pursue him no longer.
3. By referring to "The Late Man," demonstrate that the story's message applies to all people.
4. Prove that "the late man" was more an obsessed man than he was a satisfied one.
5. Show that conformity (doing as others do) can be a positive thing according to "The Late Man."

Compare your responses with those in the Appendix, Section 3: Activity 3.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

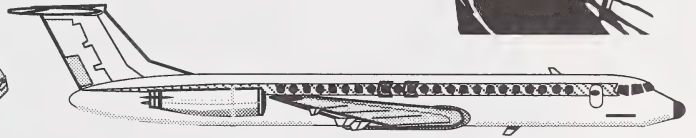
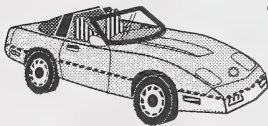
Extra Help

In Activity 1 you were introduced to the concept of irony, and three types of irony were distinguished. If you had problems determining which sort of irony is which, the following should help.

- Verbal irony occurs whenever someone **says** something while meaning something very different – usually the opposite. Whenever you call a very tall friend "Shorty," whenever you say "Oh great!" when something goes wrong, and whenever you say "Nice day" when it's miserable out, you're using verbal irony. Verbal irony occurs in literature, but it's the least important of the three types that have been distinguished.
- Dramatic irony occurs when you're reading a story or watching a play and you know more than a character does. The ironic contrast here is between what a character thinks is the case and what you know to be true. In the story "You Should Have Seen the Mess," for example, there's dramatic irony in that the reader realizes the shallowness of the narrator while she feels superior to almost everybody.

- Situational irony is probably the most important variety in literature. Here something happens that's a surprise to both reader (or viewer) and one or more characters. If a character, for example, struggles hard to reach a goal, only to find once it's been achieved (and to the surprise of the audience) that it won't bring happiness at all, situational irony has occurred.

1. Label each of the following as verbal, dramatic, or situational irony.
 - a. "Nice play" Maurice yelled out as Roberto fumbled the ball.
 - b. In "Cowboys and Indians" the Crows pretended to be incompetent at movie making, only to be paid more for the extra time they took.
 - c. At the end of "The Late Man" the "late man" dies, but another fisherman suddenly begins to be "late."
2. Following are three cases in which situational irony could be used to provide unexpected endings. Suggest an ironic outcome or unexpected twist for each event.
 - a. A young man spends all his money on a dream car to find that . . .
 - b. A woman's fear of flying causes her to take a bus instead, and . . .
 - c. You wait for weeks for a special social event, but on the day of the event . . .



Whenever you're called upon to defend your interpretation of a work of literature, it's a good idea to provide quotations from the work. Direct quotations must be set up correctly with quotation marks, so it's important to be able to distinguish direct and indirect quotations.

3. Following are several excerpts from students' essays. Insert quotation marks wherever they're needed. Make other changes necessary in capitalization and punctuation. Use your writer's handbook for help if necessary.
 - a. Schroeder says this at the end of his story: The next morning, due possibly to the tiring events of the preceding night and day, the young fisherman slept a little longer.
 - b. In "A Trip for Mrs. Taylor," Mrs. Connell says Any time you want to find accommodations somewhere else, you're always free to go, you know.
 - c. Narayan tells us in "An Astrologer's Day" that the astrologer understood much about the problems people often have in their marriages, financial situations, and relationships with others.



- d. In “The Man He Killed” Hardy writes I shot at him as he at me.

Compare your responses with those in the Appendix, Section 3: Extra Help.

Enrichment

1. Write an ironic movie review about a movie you had longed to watch but that in reality turned out to be very disappointing. You could title it something like “_____ – the Ultimate Sequel.”
2. Rewrite part of “An Astrologer’s Day” from the point of view of the astrologer’s enemy.
3. Explain how shifting the point of view in “The Late Man” affects the story’s tone.

Compare your responses with those in the Appendix, Section 3: Enrichment.

Conclusion

Short-story writers are artists who use the short-story format to convey what they wish to communicate; they might want to entertain or to provide commentary. Perhaps they wish to do both. The writer must always be aware of the reading audience. If writers make use of irony, they do so knowing that it’s a critical reader who can understand and appreciate the subtleties involved in this sort of writing.

Irony, satire, and organizing principles are all factors that can make a story more effective – or less effective. Even a story’s ending – whether the conflict is resolved or not – is directly related to the commentary a writer wishes to make. In short, all the details in a story add up to how effective the story will be; a good writer includes no unnecessary details. This applies to both prose and poetry. You, as a writer, must work this way as well. In the next section you’ll get more practice in writing your own material.

Section 3 Assignment: Unusual Encounters

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 20 – Module 2 Section 3 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

Turn to page 170 of *Literary Experiences* and read the short story “Walk Well, My Brother” by Farley Mowat. Then, in a composition of a few paragraphs, comment on the ironic elements in the story. Explain, as well, to what degree the story might be considered a satire. Be sure to defend what you say by referring to the story itself.

SECTION

4

YOUR OWN
WRITING

It was a dark and stormy night...



When you're asked to do some creative writing, is your response usually "Wait a minute! I'm no author!"? If so, welcome to the club. Most readers are aware of the skill, effort – and often genius – that goes into producing a good work of literature. Any person would – and should – be intimidated at the thought of competing with highly-skilled professionals.

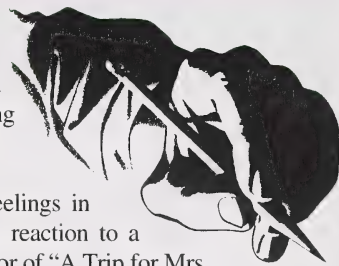
You, however, won't be competing with anyone as you create literature of your own in this section. You'll simply be working on improving your own ability in creative writing. And who knows? You may end up surprising yourself!

The activities in this section are designed to help you to learn and use effective writing-process strategies, to better appreciate what you're capable of writing, and – most importantly – to come to enjoy writing for its own sake. You'll get the chance to demonstrate your mastery of writing-process strategies in your assignment.

Activity 1: Why Write?

Different Genres

The creators of the literature you've read in this module likely had all kinds of reasons for writing what they did; but one reason for writing that they probably all shared is the desire to communicate.



Sandford Lyne, who wrote “Star-Gaze Poem,” communicated feelings in reaction to observing the night sky; Walt Whitman recorded his reaction to a scientific talk in “When I Heard the Learn’d Astronomer”; the creator of “A Trip for Mrs. Taylor,” Hugh Garner, provided his readers with an insight into the life of an elderly widow; and Andreas Schroeder used an experimental writing style to comment on humanity in his story “The Late Man.”

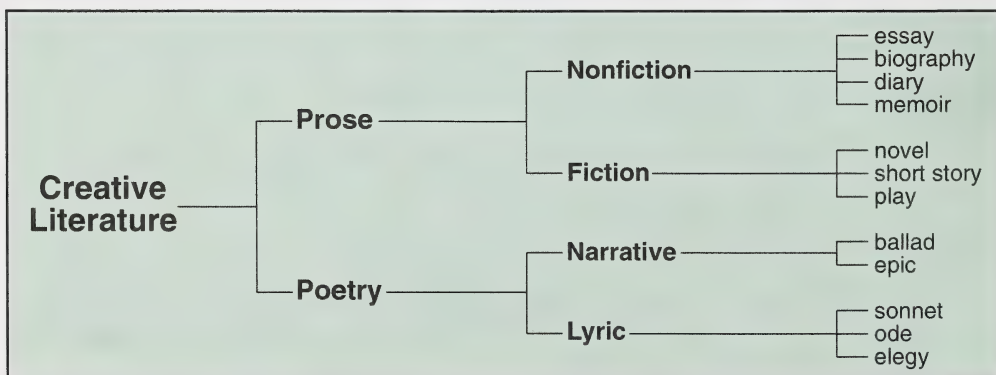
Why is it that some of these writers chose to be poets while others wrote short stories? It's important for you to realize that the literary form a writer chooses is directly related to how well the form will fulfil that writer's intentions. For example, if you wanted to express your feelings about watching a sunset, you'd likely write a poem rather than a short story. Therefore, the writers whose works you've been reading don't necessarily work only in the genres you've seen them work in.

Selecting a Genre

If you were to write some fiction based on events that you've been involved in for the last ten years, it's quite logical to conclude that a short story wouldn't allow you to do your topic justice; you'd probably have to write a novel. Similarly, if you based a work of fiction on something that happened to you yesterday, you'd likely write a short story, a poem, or even a short script.

Remember, too, that many professional writers are probably masters of several genres and know quite readily which particular form best suits their purpose.

As a creative writer you have several genres (or literary forms) from which to choose when you want to communicate an idea. The chart that follows illustrates the major divisions in literature and provides a few examples. Can you think of others?



For your Section 4 Assignment you'll be doing some creative writing of your own. You'll be asked to choose one of the following genres when you do this writing.

Free-verse poem:

a poem that has no particular length, rhythm, stanza structure, or rhyme pattern

- Free-verse poem
- Short story
- Stage play

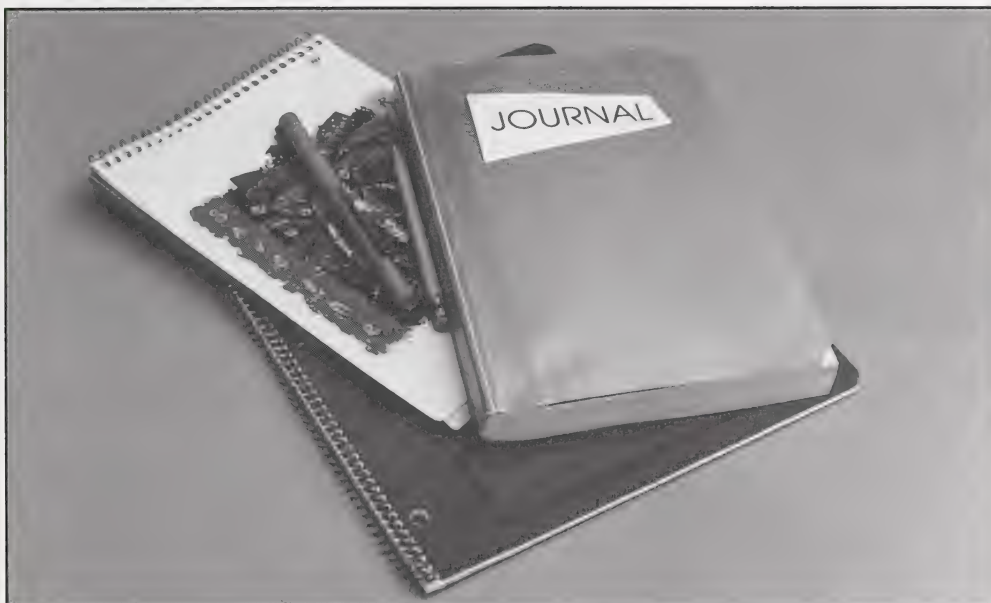
Short story:

a story limited in length, plot, character, setting, and theme and usually having one particular focus

Stage play: *a script written with the intention of being dramatized on stage*

Why Should You Write?

Perhaps you feel that the only good reason people have for writing creatively is to earn money or fame, but unfortunately it's only a small percentage of writers who do get rich and famous. There must be other reasons, then, why people choose to produce literature.



One reason particularly applicable to you is that it's by writing that you get to be a better writer – in the same way that an athlete gets better through practice. Also, by writing you learn more about yourself. You normally don't talk to yourself and ask yourself how you feel about certain subjects. But when you write, you begin to find out your feelings as they appear on paper; you may even find that you end up disagreeing with what you've said earlier! If you should do that, then writing has truly shown you more about yourself. Writing, too, is a way of recording what you're like at a particular time; very likely many authors from time to time read things they wrote years previously and are amazed at how their perceptions and attitudes have changed. (Some even wish they could un-publish some of their older works!)

Although the process of writing can be beneficial for you, it can be appreciated by others too. Why do you read or watch movies? You probably get enjoyment from doing so, whether it's from being entertained, informed, or seeing how others live. Have you considered that your experiences and perceptions may be of interest to others?

So for all these reasons, why not become a writer? You have nothing to lose, and the benefits can be surprising.

Now answer the following questions relating to writers, writing, and you.

1. If “Star-Gaze Poem” (on page 106 of *Literary Experiences*) or “When I Heard the Learn’d Astronomer” (on page 107) had been written in essay form, similar ideas might have been communicated, but what might have been lost?
2. “Pet Teachers” (on page 123 of *Literary Experiences*) was an autobiographical essay, but the writer could have easily used her experiences as a basis for a short story. Had she written it as a short story, how would you have reacted to the account of the teacher that the narrator disliked?
3. If “A Trip for Mrs. Taylor” (on page 213 of *Literary Experiences*) had been a poem about Mrs. Taylor and her situation, what might have been lost?
4. If you had been treated unkindly by a clerk in a store, which literary genre would you use to express your reactions? Explain.
5. This quotation is from the first paragraph of “The Late Man” (on page 204 of *Literary Experiences*): “Fishing boats lay strewn about the beach like broken teeth.” Describe the effect this image had on you when you first encountered it.
6. How’s your writing power? Pretend that it’s a miserably cold winter day and you’re inside by a warm fire. Write the first line of a poem describing your reactions to the scene.
7. Briefly list **three** experiences you’ve had in which others might be interested if you used them as a basis for a short story.

Compare your responses with those in the Appendix, Section 4: Activity 1.



I've never thought of myself as ever being a writer. I always figured that writers had to have done interesting things and travelled to exotic places.



Do you still feel the same way?

Well, sort of, but I guess you don't have to do special things to be a writer. All you have to do is be able to express your feelings about almost anything.

I suppose that then it becomes a question of how well you say it!



That's true. If you have anything to say, you can just choose an appropriate form and say it.

That's right. You have to know the form you use and you have to be aware of how powerful language can be – especially figurative language!



Activity 2: The Writing Process: A Second Look

In the last section of Module 1 you were introduced to the importance of following a proper process if you want to write well. This is something that will be stressed throughout the course; it's a common problem when it comes to writing that some people don't realize that what they write as a first draft is nowhere near what they're capable of producing. Furthermore, if you just sit down and immediately begin producing a first draft, you're not allowing the essential part of what writing's all about to reveal itself – your feelings. Your attitudes and your personality should be reflected in your writing, and you must give yourself time to determine what exactly you wish to say.

What follows is a further discussion of the writing process described in Section 5 of Module 1. It might be a good idea before going on to go back and quickly review what was said there. Be sure you're familiar with the four-stage, spiralling process diagrammed in that section and recommended for writers to follow.

Prewriting: A Quick Review

Module 1 concentrated especially on prewriting strategies: brainstorming, webbing (or clustering), listing, freewriting, and so on. Because this is such an important – and often neglected – part of the writing process, a bit more practice with a few of these techniques might be in order. To get that practice, do the following:

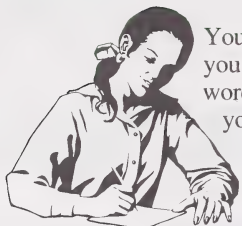


1. Pretend you're to write a short story about achieving a goal.
 - a. What type of goal should you write about? Use brainstorming to come up with ideas. (Remember not to edit your ideas when brainstorming; just write them down.)
 - b. Now decide on one goal. Write down the goal you'd like to be working on.
 - c. Next, make a list of all kinds of ideas relating to that goal.
 - d. Now try making a web or concept map with your ideas. Write the goal you've selected in the centre circle; then draw lines to relate the ideas that you've listed to that goal and to each other.
 - e. At this point, of course, you'll have to create a character or two and decide on a plot that will help you express what you want to say about goals; but perhaps you're still uncertain of what you want to say and can't proceed without the working out of plot and characters. If so, spend some time thinking about your topic; as you do this, write down a few statements about goals.

Now you're in a position to select one of the statements you've written as the central idea for your story. Next you could decide on characters and a plot to express that idea. Then you'd be ready to start writing.

Compare your responses with those in the Appendix, Section 4: Activity 2.

Drafting



You're now ready to start the second stage of the writing process – drafting. What you do at this point is write a first draft, so don't worry about your spelling; circle words when you're unsure of their spelling and check them later. Make notes to yourself on the page's margin. Leave blanks when you can't think of the right word, and come back to those words later. It might be a good idea to write on only one side of a sheet of paper in case you want to cut and paste later. Also, you might leave wide margins and double-space to allow for changes later on.

Since you've done a lot of first-draft writing in this course already – most of which you've filed in your Writing Folder – you won't be asked to do any more at this point. What you'll work with at the next stage is one of the pieces you've already produced. When you're at the drafting stage of future compositions, however, don't forget the techniques outlined here.

Revising

At the revising – or revision – stage of the writing process you go back and rework your first draft. You've already done some work on revision in Section 1, but because this vital part of the writing process is often neglected by students, it's important that you get practice in doing it.

2. Go to your Writing Folder and select a first draft of something you've written; choose something you like and would enjoy working with and developing.



Now read what you've written and record yourself on an audiotape. Next, play back the tape while reading along. As you listen, rapidly jot new ideas in your margins, circle words that could stand improvement, place question marks where your meaning is vague, and cross out portions you no longer like (feel free to refer to your checklist from Section 1). Finally, make a decision about tone; decide if your writing has a sound you like. If you feel that a change is necessary, write down in your margin how the tone should be altered.

Now that you've gone over your first draft, having both read it and listened to it, it's time to put into effect the changes you've decided are necessary.

3. Write a revised copy of the first draft you took from your Writing Folder. At this stage you're free to make any changes you'd like. You can shift paragraphs, alter ideas, improve wordings, and make changes according to the notes you made in your margin; in fact, you can completely scrap what you've written and start from scratch. You may find that this sends you right back to the prewriting stage, but don't worry if it does; it's all part of the process. You may find it hard to believe, but authors sometimes rewrite novels several times!

Compare your responses with those in the Appendix, Section 4: Activity 2.

Conferencing

One prewriting strategy to which you were introduced in Module 1 was that of the small-group discussion. Sometimes such a discussion with one or more people is called **conferencing**, and it's something that can be very helpful at the revision stage, too.

Conferencing: in writing, discussing ideas, early drafts, or revision suggestions with one or more readers.



If you choose to get input from someone else for the purpose of revising and editing, you should rewrite your first draft so that it can be easily read by that person. Then you shouldn't just say, "Well, what do you think?" because the response you get may be of little assistance. Rather, you should have a specific focus. You might ask questions like these:

- Are my characters speaking believably?
- Can you find descriptive words that need changing?
- Is my organization easy to follow?

When you have a focused and tactful conference with another person, the benefits can be enormous. Be sure to take notes and be ready to write another revision. Find out how effective conferencing can be by doing the following:

4. Take a piece of writing from your Writing Folder and have a friend read it. You can use the piece you've been working on or select a new one. Ask your friend, "Is my meaning clear?" Jot down a very brief summation of your friend's reply.

Compare your response with the one in the Appendix, Section 4: Activity 2.

Editing and Proofreading



As you'll recall from Section 1 (and from Module 1), this is the stage at which you try to eliminate errors in grammar, spelling, punctuation, and other surface errors. Use your writer's handbook to help you when necessary. Now's the time to strive for perfection. Though this is something rarely achieved, you'll do your best work if you always try to attain it.

- Take your revised copy of the piece of writing you've been working on and eliminate all the mechanical errors you can (use your checklist from Section 1). Then copy out your final, finished product. Compare it to your first draft. What do you think? Was it worth the trouble? If you think it was, try to find a friend or family member with whom you can share the result of all that work.

Compare your response with the one in the Appendix, Section 4: Activity 2.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

According to the writing process you've been looking at, the first step in producing a piece of writing occurs at the prewriting stage. This is when you get ideas. Sometimes, however, when students are asked to write a short story, they have trouble coming up with ideas at the prewriting stage. The three exercises that follow should help with this problem.

- Pretend you're going to write a short story and are having a problem coming up with a subject. Get some old magazines and clip out ten pictures of people. Then clip out ten pictures of settings. Put all these pictures in one pile and randomly draw out three of them. Write down who those people might be and why they're together in that particular place. If you do this several times, you should get plenty of ideas.
- On an audiotape describe five possible settings. Allow a two-minute interval between settings; then play the tape back and write down on your own paper all your thoughts in that two-minute interval. By the time you've listened to all five settings and brainstormed in this way, you'll have a wealth of ideas.
- Generate some ideas for a short story by doing this: write down the name of your main character and then for each letter of his or her name write down a trait beginning with that letter. Here's an example:



B – brave	J – jazz fan
I – ingenious	O – only child
L – loud	N – new to town
L – lazy	E – early riser
	S – sincere

If you do this with five different names, you'll have plenty of characters from which to choose.

Compare your responses with those in the Appendix, Section 4: Extra Help.

Enrichment



1. Take a prose sample of your writing from your Writing Folder and reread it. Then reread part of “The Late Man” (on page 204 of *Literary Experiences*). Rewrite a portion of your work as if you were Andreas Schroeder, author of “The Late Man,” who uses figurative language very effectively.
2. If you found the preceding exercise useful – or fun – try imitating the styles of other writers you’ve encountered in this course or elsewhere. Becoming aware of how good writers create their effects is a great help in learning to write effectively yourself.

Compare your responses with those in the Appendix, Section 4: Enrichment.

Conclusion

Previous sections of this module concentrated on the works of other writers. In this section it’s your own writing that’s been the focus. It’s important to express your ideas and feelings about life’s journey as do the writers you’ve been reading. You too are a writer if you choose to be; and the more you write, the better you’ll become.

In the next – and last – section of Module 2 you’ll turn to another, but very different sort of writing: the critical essay.

20

Section 4 Assignment: Your Own Writing

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

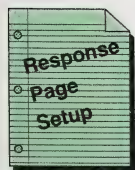
English 20 – Module 2 Section 4 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

This module is focused on the idea of “travelling through life”; it’s about encounters that people have that are in some way significant. You’ve been reading literature on this topic created by other people. Now it’s your turn to create a piece of literature of your own relating to the idea of “travelling through.”

Use one of these literary forms: a free-verse poem, a short story, a short stage play. Be sure to use the writing process you’ve just been studying.

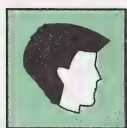
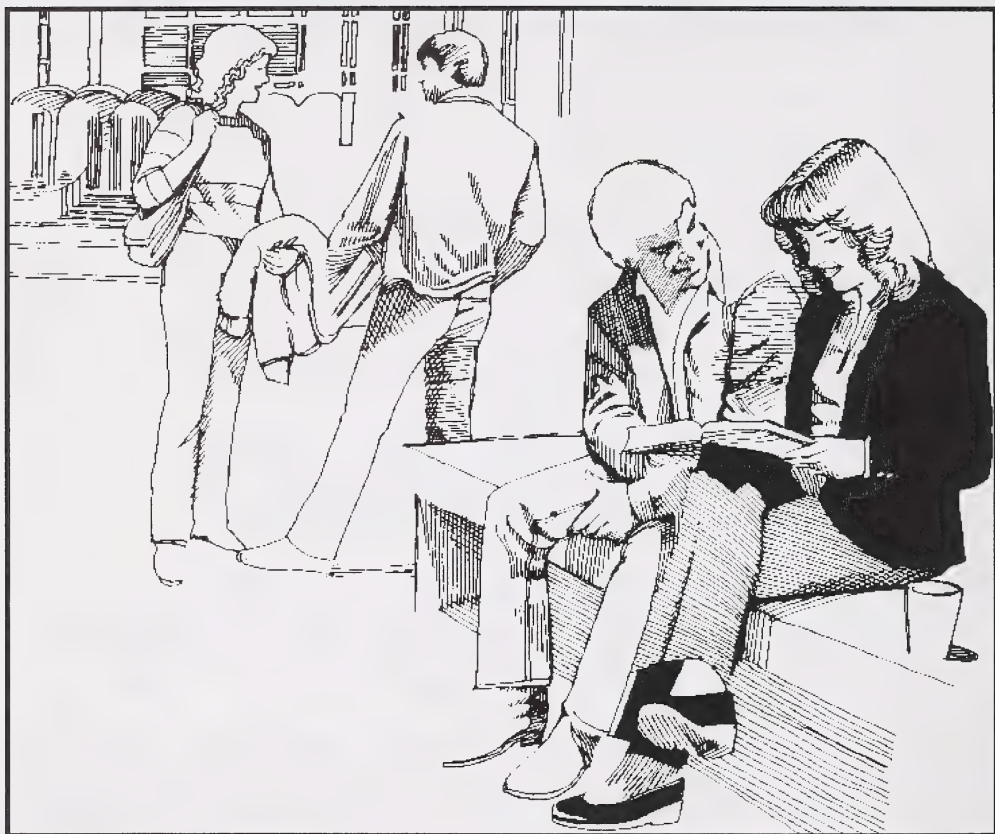
Submit **both** your rough draft **and** your final, polished copy. **Be sure to label each as a rough or finished version.**



SECTION

5

THE CRITICAL ESSAY



Have you ever given a friend something to read – perhaps something you’ve read and liked, or perhaps something you’d written yourself – and been disappointed when the reaction was “Very nice. What’s on TV tonight?” When you hear a comment like this, you know the speaker hasn’t been a critical reader. On the other hand, if the response is “This is good stuff; I especially like that ironic twist at the end,” you know that your friend has read critically.

We’ve all got the ability to read, listen, view, and think critically, but we don’t always use it. And, as in the case of any ability, the more we use it, the more it develops. In this section you’ll get the chance to sharpen your critical skills. You should, by the section’s end, be a better critical reader and thinker. You should also have improved your ability to write a critical essay. You’ll get the chance to integrate and apply all these skills in your Section 5 Assignment.

Activity 1: Critical Thinking



What Is Criticism?

When you think of the word *criticism* you probably think of it negatively. To criticize someone or something is usually to point out its flaws. A highly critical person is one who seldom sees the good side of anything.

But though we often use the word *criticism* this way, this isn't its only use. Essentially, to criticize is just to offer an opinion. When you hear the word *critic*, think of a movie reviewer or a concert reviewer. This type of critic offers an opinion on the quality of a movie or concert. You, in turn, read the work of such critics to see how they liked a concert or to find out whether or not you should see a certain movie. Do the following assignment to get a feel for what it's like to be a movie reviewer.



1. Watch a feature film at a theatre or on television (feel free to rent a videotape). Decide whether or not you liked it and why. Pretend that your job is to be a movie critic for a radio station and you have a maximum of two minutes to give your review. Read your review onto an audiotape. Begin by saying "I give _____ (movie title) _____ (number) stars!" After you've finished, listen to your review. If you can, get someone else to listen to it too and have that person offer a criticism of your criticism.

Compare your response with the one in the Appendix, Section 5: Activity 1.

Reviewing an entire movie or play – or any other piece of literature – in a two-minute slot isn't easy, is it? One thing that's very important in writing a **literary criticism** is always to have a clear idea of exactly which aspect of a literary work it is you wish to criticize. If, for instance, you were to offer criticism on a novel, you certainly could not do it justice in a few hundred words; but you could focus on one specific aspect of the novel, and possibly then you could provide an adequate criticism. You'll be working more on focusing your work throughout this section.

Literary criticism: the critical appraisal of a work of literature

How Should a Critique Sound?

When producing their **critiques**, reviewers, or critics, must sound like reasonable people if an audience is to accept what they say. Therefore, if you offer a criticism, your tone must be quite mature, polished, and reasoned if you want to sound credible. If you sound serious about what you're doing, your audience is more likely to take you seriously.

Critique: a critical appraisal of something

Here are two openings of movie reviews. Note the different tones.

- This movie is reeking garbage and only a brainless person could ever enjoy it!
- This movie would be of interest only to those who do not mind an absence of plot, acting ability, or good camera work.

See the difference? Both reviews are equally scathing, but the second one is easier to accept. It's less emotional and sounds better thought out.

2. Improve the following critical statements by rewriting them in a more polished and reasonable tone.
- a. Too bad the writer had no idea how people sound when they talk.
 - b. Nothing rhymes in this poem; and there's no rhythm or any kind of pattern, which might have helped!

Compare your responses with those in the Appendix, Section 5: Activity 1.

A Spectrum of Written Language Styles



Students sometimes have trouble tailoring the type of language they use to the different audiences and purposes for which they write – something you looked at briefly in Module 1, Section 3, where the differences between formal and informal language were discussed. While it's often convenient to speak as though there were these two, clear-cut ways of writing and speaking, the fact is that there's really a broad spectrum of writing styles that everybody can – and does – use, from an everyday, slangy, colloquial style at one extreme to a highly controlled, polished, and mature style at the other. The continuum of written language styles that follows will help clarify some of the styles commonly called for. Note that in this chart formal labels are avoided. It itself is written in an informal style.

Written Language Styles				
	Saturday Style	Monday Style	Friday-Night Style	Grad-Night Style
Characteristics	easy, open, honest, informal, slangy	neat, clear, clean, precise	semiformal, carefully groomed, thoughtful, prepared	formal, meticulous, sophisticated, poised – but never stiff and unnatural
Possible Audiences	close friends	people who are at ease with you and your thoughts	people you don't know well, but whom you'd like to interest in your ideas	people you don't necessarily know, but whom you'd like to convince of the rightness and logic of your position
Examples of Use	• a note to a friend • dialogue in a play, short story, or poem	• a journal, writing folder, or regular assignment • a personal essay	• a persuasive or analytical essay • a position paper • a school newspaper article	• a critique • a formal analytical work • a final examination • an entrance test for university • a job application or business letter

Everyone has access to each of these styles. You may feel that one style is more comfortable than another for you, but always bear in mind the occasion. Using the wrong style for a writing activity is as noticeable as wearing the wrong clothes for a particular occasion.

N.B. This course is written for the most part in a “Friday-night style.”

When you write literary criticism, or present it orally, you should use a “grad-night” tone. In other words, you should use a style that’s mature, confident, and polished. Follow as closely as possible the rules of grammar and usage, and avoid slang. The real trick, though, is to do this without sounding stiff and unnatural.

Critical essay: an essay discussing the writer’s impression of a literary work

The form with which you’ll be working throughout this section is that of the **critical essay**. In writing a critical essay you discuss something that you’ve observed in a literary work.

WRITING FOLDER

In your Writing Folder respond to the following idea.

Try your hand at writing a short composition in a style appropriate for literary criticism. Write about anything you want; this isn’t practice in literary criticism, only in writing in a tone appropriate for that sort of thing. If you’re having trouble getting ideas, you might want to try brainstorming or going through your Writing Folder to trigger a thought. Remember, it’s not what you say that matters here; it’s how you say it.

Activity 2: Being a Critical Writer



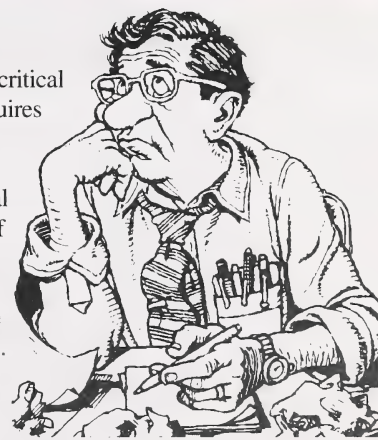
Thesis and Thesis Statement

One thing you’ll discover when you sit down to do a piece of critical writing – if you haven’t already discovered it – is that it requires some serious thinking.

You have to be a critical reader before you can become a critical writer. When you write a critical essay, you can do it well only if you’ve already done some critical reading and thinking.

Since you’re already both a critical reader and thinker, the question becomes how to begin the production of a critical essay. The very first thing is to come up with a **thesis statement** – the statement, normally appearing in the introduction of your essay, that tells your audience just what it is you’ll be trying to prove.

Sometimes an essay topic will supply you with such a statement directly, but at other times you’ll be asked to come up with a thesis statement on your own. That will require using some prewriting strategies – something with which you should be familiar by now.



Thesis statement: a statement expressing the main argument of an essay – what it is the writer wants to prove

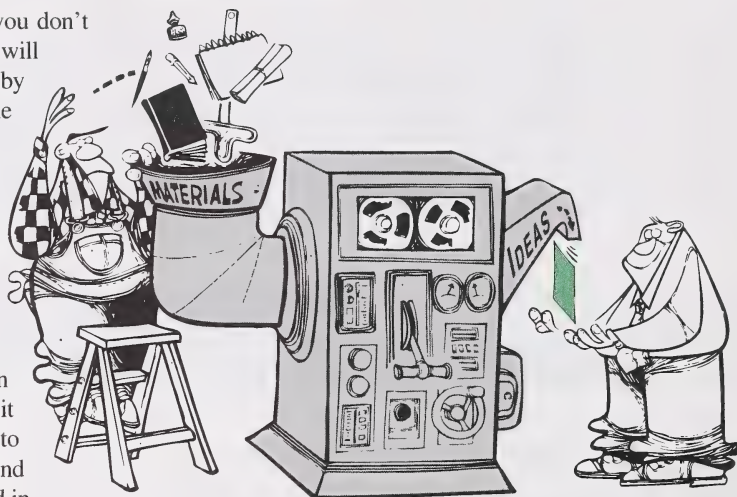
Pretend that your essay topic is to provide a critical response to a certain short story, and because the topic is so broad, you haven't any idea what your thesis statement will be. You first have to arrive at a **thesis**; you have to figure out what your main argument will be. There's a fine difference between a thesis and a thesis statement: a thesis is what you'll argue and a thesis statement is your argument presented in a concise statement. Since it's impossible to present a thesis without expressing it in a statement, illustrating the difference between the two isn't easy. What follows, though, are examples of a thesis expressed rather roughly and then the same thesis presented in a well-structured thesis statement that could occur in the introduction of a critical essay.

Thesis: "Do Not Go Gentle Into That Good Night" works because of its vivid imagery.

Formal thesis statement: Dylan Thomas's poem "Do Not Go Gentle Into That Good Night" owes its power principally to the poet's use of vivid imagery.

Generating Ideas

But what do you do if you don't know what your thesis will be? You begin by generating ideas about the short story you've been assigned to criticize. You can talk with others, brainstorm, make lists, sit and think, and use other prewriting strategies until you come up with some ideas. When starting to brainstorm, it might be a good idea to write down some terms and concepts that can be used in discussing literature. Here's a sample of some of the terms and concepts that you could write down:



- | | | | |
|-------------|------------------------|------------|-----------------|
| • character | • organizing principle | • imagery | • tone |
| • setting | • conflict | • simile | • speaker |
| • plot | • resolution | • metaphor | • symbol |
| • theme | • climax | • irony | • point of view |
| • style | • initial incident | • satire | • foreshadowing |

These terms – along with many others – appear in the Master Glossary at the end of Module 8 of this course, and they're all dealt with somewhere in the course. If you're unsure of any at this point, don't worry; you'll be familiar with all of them soon enough.

By focusing on terms like these, you can avoid the trap you'd likely fall into: simply writing a plot summary. Don't fall into this trap. If you do, you aren't writing critically; you're merely summarizing. And you can be sure that your marks will reflect this fact.

The First Draft

After you've generated enough ideas and have decided on what you're interested in proving, you're ready to begin first-draft writing. First-draft writing is exploratory by nature, but you do need a general direction to guide you as you set out; so before you begin your first draft, write down your basic argument in a clear sentence – your thesis statement. It should read something like this:

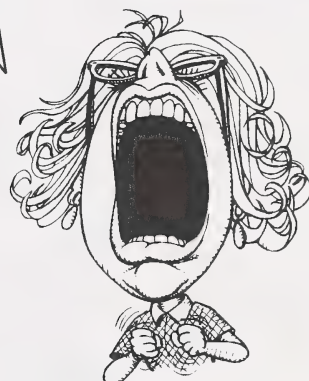
Both stories use metaphor to reinforce their social commentary.

It should not read something like this:

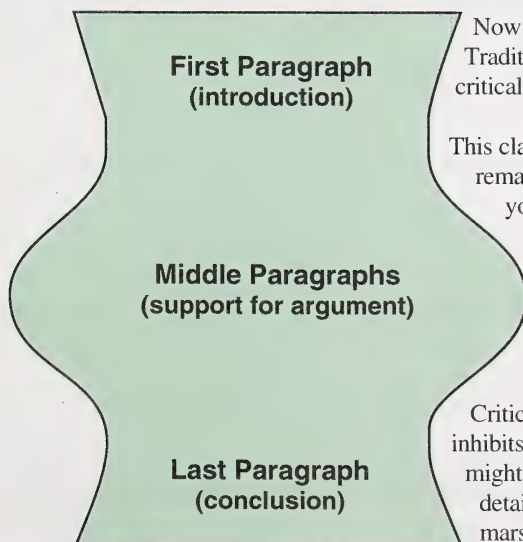
I liked the first story but I couldn't stand the second one.

Why? Because the first statement is a critical judgement while the second is a personal, emotional response. Emotional responses certainly have their place; after all, if you don't respond emotionally to a piece of literature, a great deal has been lost. However, an outburst of anger, frustration – or even of praise – that shows no evidence of thought or any attempt at explanation has no place in a critical essay. Such an essay should always be a reasoned, well-defended, and clearly explained expression of your views on the work you're critiquing.

What's wrong with an emotional response!!?



The Vase-Shaped Model



Now you're ready to begin your first draft. Traditionally students were always taught to structure a critical essay according to a vase-shaped model.

This classic essay structure has stood the test of time and remains a model that you can rely on. If you follow it, you simply write an introductory paragraph in which you present your thesis statement, a middle section, usually consisting of three or four paragraphs, in which you present details that prove your thesis, and a concluding paragraph that wraps things up.

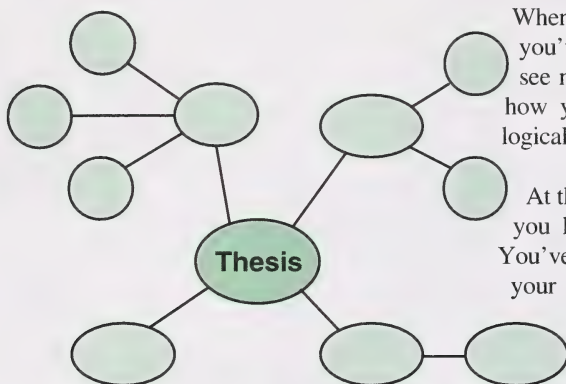
Critics of this model feel that it restricts writers and inhibits experimentation. A confident writer, for example, might prefer to begin by pointing out an interesting detail, moving from there to a thesis statement, and then marshalling more evidence to prove the thesis.

The best thing to do is probably this: stick to the traditional model unless you're very confident of your ability to use a different one successfully. But if you do have this confidence, feel free to test your wings a bit and experiment. Just remember, though, that a critical essay is rather different from a piece of creative writing. Here clarity, order, and organization come first. If they can be combined with a creative format, fine; if not, it's the creative format that must be sacrificed.

Organization into Paragraphs

At this point you may encounter another problem: How do you organize your work into paragraphs? One thing you can do is use another prewriting technique discussed earlier: webbing or clustering. This will allow you to establish the relationships between ideas.

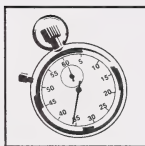
When you web, briefly write down all the things you can think of that relate to your argument and then connect related ideas with lines. Your web might look like this – filled in, of course:



When you examine the web, or concept map, you've created around your thesis, you'll begin to see more clearly how your ideas fit together and how you might go about organizing them in a logical structure.

At this point you know your thesis statement and you know more or less how you'll support it. You've created a web or some other sort of outline of your ideas, and you're ready to go. Is there a specific way that you should have organized your thoughts? The idea of an organizing principle that you examined when looking at

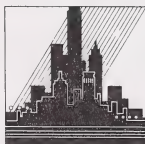
creative writing also applies to critical writing. You might want to order your essay chronologically, you might want to focus on a problem and then organize your essay by characters' reactions to that problem, or you might decide to organize your essay in terms of setting. If you're not sure what all this means, here are examples:



- **Chronological order:** a discussion of a character's increasing madness



- **Characters' reactions to a problem:** a discussion of the strengths of various characters



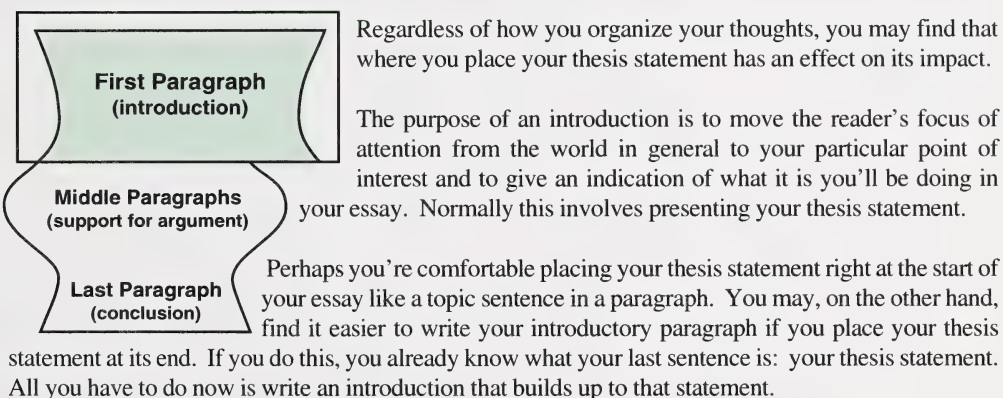
- **Setting:** a discussion of the use of setting to reinforce atmosphere

There are, of course, many other organizing principles that you might use in writing a critical essay. You examined a few organizing principles in Module 1, though there you were thinking principally of individual paragraphs. Here are a few that work well for a critical essay:

- working from generalizations to specific examples
- working from examples to generalizations
- working from characters' beliefs to their actions
- working from similarities to dissimilarities

The Divisions of the Essay

The Introduction



Try doing this in the following exercise.

1. Here's a thesis statement relating to the poem "Do Not Go Gentle Into That Good Night" (on page 231 of *Literary Experiences*):

In this poem, Dylan Thomas uses words that effectively contrast with each other to help convey the intensity of his mixed feelings.

Use the statement as the last sentence of an introductory paragraph.

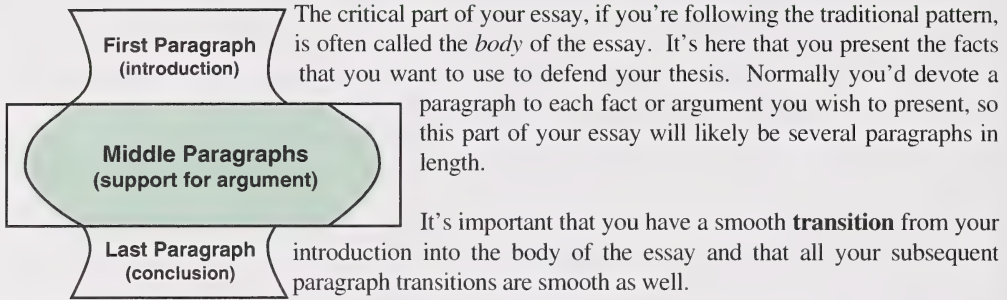
2. Talk to a friend about writing introductions this way. Have your friend help you think of a thesis statement. Now do the same thing you did in question 1, but instead of writing a paragraph, give yourself a few minutes to organize your thoughts; then record your introduction twice on an audiocassette, changing your wording and emphasis the second time. Critique each one, and decide which one works more effectively – and why.



Compare your responses with those in the Appendix, Section 5: Activity 2.

In Module 1 you looked at some general guidelines for writing effective introductions. These guidelines hold true both for personal and critical essays. If you're unsure as to these guidelines, this would be a good place to go back and do some quick review.

The Middle Paragraphs



Transition: in writing, a shift in thought

Transitional expression: a word or phrase used to link ideas

To do this, you can repeat a word or thought used in a previous sentence or you can use a **transitional expression** like *therefore*, *consequently*, *in the same way*, *nevertheless*, or *as a result*. Here's an example of how you can create smooth transitions:

Last sentence of paragraph 1: Dylan Thomas uses words that effectively contrast with each other to help convey the intensity of his mixed feelings.

First sentence of paragraph 2 (repeating a word): Two such contrasting **words** are "gentle" and "rage."

First sentence of paragraph 2 (using a transitional expression): **Because** his feelings range from extremes of acceptance to denial, some of the words Thomas uses are extremes as well.

If you have smooth transitions, your essay will flow as a unit rather than sound like a series of separate thoughts.



Now do the following exercise for practice in creating effective transitions.

- Clip out ten sentences from a newspaper and tape them on a sheet of paper. Pretend that each sentence is the last one in a paragraph and you have to create the first sentence of the next paragraph. Record yourself reading one sentence on an audiotape; pause the machine while you think, and when you're ready, record the sentence that will begin the next paragraph. Listen to the tape after you're finished to see how smooth your transitions sound.

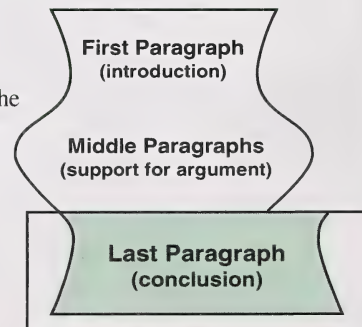
Compare your response with the one in the Appendix, Section 5: Activity 2.

The Conclusion

When you've completed all parts of your first draft but the conclusion, you might pause and feel at a loss as to what to do next. How do you write the conclusion?

A conclusion does three things:

- It lets the reader know that your argument is over.
- It subtly reinforces your argument.
- It brings your argument to a logical end.



When you're talking to someone on the phone, you always let that person know when the conversation's about to end, don't you? You might say something like "I guess I should get back to my homework," which is a signal to the other person that the talk's almost over.

You should do the same thing in writing an essay; your conclusion should round things off and sound as if you're finishing. Don't, however, say "In conclusion, . . ." Try to be more subtle than that. Instead, you might say something like "The ultimate result of Dylan Thomas's use of contrast is . . .," which sounds as if you are wrapping things up, but you aren't directly telling the reader that you're doing so.

Sure, that sounds easy, but I always have problems writing good conclusions. Is there a trick?

Well, I don't know if I'd call it a trick, but one thing you can do is just to go back to your thesis statement and try to work it into a conclusion.

So all I have to do is just restate my original thesis statement?

No, it's not usually a good idea to do that. You should be more subtle. Ask yourself what you can conclude from your thesis; don't just restate it.

Huh?

Yeah. That gets back to my thesis, but in a sort of different way. It's not just boring repetition.

O.K. Let's take the thesis that Dylan Thomas uses contrasting words effectively. What can you conclude? Did you feel that the poet's inner turmoil came through because of his word usage? If so, you might begin your conclusion by saying "Thomas's use of contrasting words conveys the torment he experienced."



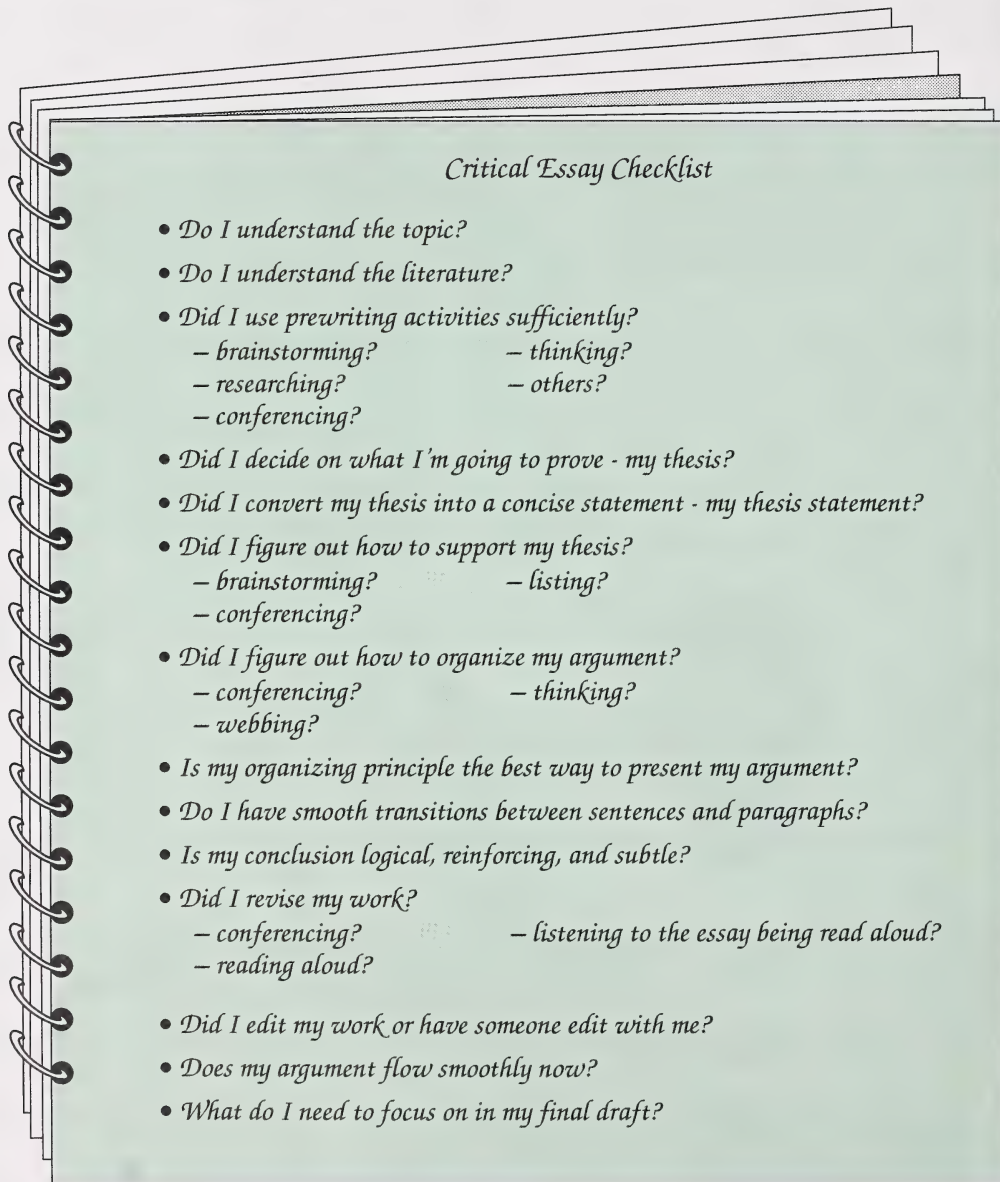
4. Now try your hand at writing conclusions. Imagine that each of the following is a thesis statement of a critical essay you're writing. Write the first sentence of a concluding paragraph for each.
 - a. The vivid imagery in "The Fish" allows a reader to become a fishing partner observing the entire episode.
 - b. In "When I Heard the Learn'd Astronomer," listening to the astronomer's speech was a very disturbing experience for the speaker.

Compare your responses with those in the Appendix, Section 5: Activity 2.

Once you have a satisfactory conclusion for your essay, remember that the writing process isn't yet over. You should spend some time, either by yourself or with a friend, revising and editing until you're quite satisfied with your work. At that point, you're ready to produce your final draft.

A Checklist

Here's a checklist you can use when you write a critical essay. If you get into the habit of referring to it as you work, you should find it quite a help.



Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

When you write a critical essay, you can provide evidence for your thesis by quoting directly from the text you're discussing or by summarizing content of the text. The question that follows will give you practice in both these approaches as well as in composing a thesis statement.

1. You've been asked to write a critical piece on this question:

Was the speaker in "The Jump Shooter" in a better or worse frame of mind at the end of the poem than he had been at the beginning?

- a. Present a thesis statement for your essay.
- b. Quote directly from the poem to provide evidence for your thesis.
- c. Now, without quoting directly, cite content from the poem that supports your thesis.

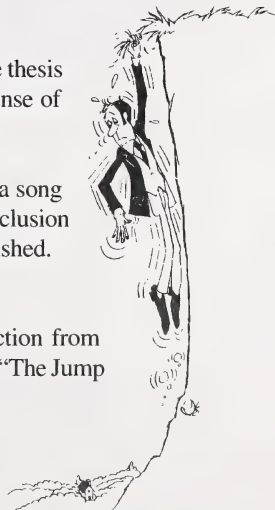
A good introduction should capture the reader's attention while introducing the subject of your essay. It should also present your thesis statement.

2. Go back and review the material on writing introductions in this section and in Section 5 of Module 1. Then develop an introductory paragraph that ends with the thesis statement you developed in question 1. a. of this Extra Help activity.

A conclusion should refer back to your thesis, but shouldn't just restate the thesis statement. It should also round things off and leave the reader with a sense of finality.

Have you ever experienced that sense of having been left hanging when a song you were listening to was ended abruptly before it was over? A poor conclusion leaves the reader with this same sensation that things have been left unfinished.

3. Reread your thesis statement from question 1. a. and your introduction from question 2. Now write a good concluding paragraph for your essay on "The Jump Shooter."



Compare your responses with those in the Appendix, Section 5: Extra Help.

Enrichment

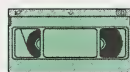
After working through this section, how well prepared do you feel for writing a critical essay? What follows doesn't ask you to write such an essay, but it will ask you to think critically about works of literature.



In your Assignment for Section 3 you discussed the use of irony in Farley Mowat's short story "Walk Well, My Brother." Turn back now to page 170 of *Literary Experiences* and reread the story; then answer the questions that follow. Try to use a style appropriate for a critical essay.

1. In this story Charlie Lavery slowly changes his attitude toward the woman he's with and, in fact, her whole culture. How does Farley Mowat reinforce Lavery's gradual change in attitude by the way he has his character speak?
2. The fact that Konala chose to save rather than abandon the surly, unfriendly, and condescending pilot is more reflective of the culture rather than the individual.

Do you agree or disagree with this statement? Explain.



3. If you can, rent the videotape of the feature film "Never Cry Wolf," based on a novel of the same name by Farley Mowat. See if you find an attitude shown in the movie that's similar to one found in "Walk Well, My Brother." Try to sum up the attitude in a statement.



4. Now try doing a short review of the movie "Never Cry Wolf." Record it on audiotape; then listen to your recording. Does your tone sound appropriate? Are your views presented clearly?

If possible, play your recording for a friend who's also seen the movie. Are you both in agreement? If not, discuss your differing ideas.



Compare your responses with those in the Appendix, Section 5: Enrichment.

Conclusion

In this section you've studied the concept of criticism and how it applies to you both as a writer of critical essays and as a critical reader of literature.

Through your study you should have gained an awareness that the normal writing process applies to writing a critical essay, that a critical essay must be tactful and clear, and that it must contain valid and well-supported critical information.

Section 5 Assignment: The Critical Essay

Review the Evaluation information found in the introductory pages of this module.

It is important to number and clearly identify each page with the following information at the top:

English 20 – Module 2 Section 5 Assignment Page # Name and ID #

Be sure to write legibly. Leave a wide left margin and number all of your pages.

Your Section 5 Assignment is to write a critical essay of two or three pages on an observation you've made on one or more of the literary works you've studied in this module.

The first thing to do is decide what it is you wish to prove or demonstrate in your essay, so begin by rereading some of the selections you found most interesting and coming up with a thesis. When you're able to express your thesis in a well-thought-out thesis statement you're ready to begin work on your essay. Here's an example of a thesis statement; be sure you use your own in your essay:

"In his short story "The Late Man" Andreas Schroeder intends his setting – a fishing village – to metaphorically represent all of human society."

Be sure to use the writing process you studied in this module, but submit only your finished copy for grading.

MODULE SUMMARY



In this module you have, through studying literature, experienced some significant encounters that others have had in their travels through life.

Reading and working with the literature in this module should have helped you to become a more critical reader and writer and, perhaps, to become more appreciative of the effort and ability required in producing literature of good quality. In the next module you'll continue your study of literature and work at developing your own writing skills yet further.

To ensure that all your work has been completed in a satisfactory manner, check off the items in the following list.

- ☐ Section 1 Assignment has been completed.
- ☐ Section 2 Assignment has been completed.
- ☐ Section 3 Assignment has been completed.
- ☐ Section 4 Assignment has been completed.
- ☐ Section 5 Assignment has been completed.
- ☐ Your responses are organized and neat, with room for teacher comments.
- ☐ All your response pages are numbered consecutively and identified with this heading:

English 20 – Module 2 Section # Assignment Page # Name and ID #

Submit **only** your **assignment response pages** (along with any audiotape and/or videotape cassettes) for evaluation.

Appendix

	Glossary
	Activities
	Extra Help
	Enrichment

Glossary

- apostrophe:** the addressing of an object or absent person in a work of literature
- archetype:** a thematic or mythical pattern that appears often in literature such as the death/rebirth theme, the quest, and others
- cite:** quote or refer to as an example
- clich :** a once-colourful expression that has lost meaning through overuse
- conferencing:** in writing, discussing ideas, early drafts, or revision suggestions with one or more readers
- controlling metaphor:** the dominant metaphor in a literary work
- critical essay:** an essay discussing the writer's impression of a literary work
- critique:** a critical appraisal of something
- deus ex machina:** an unlikely device used by an author to resolve a difficult situation in a plot
- dramatic irony:** a form of irony in which there is a difference between what the audience knows and what a character believes to be true
- figurative language:** language that uses figures of speech like metaphors and similes to achieve a special effect
- figures of speech:** expressions in which words are used in an unusual way to create special effects
- free-verse poem:** a poem that has no particular length, rhythm, stanza structure, or rhyme pattern
- implications:** things implied but not directly expressed
- indeterminate ending:** an ending to a story that seems incomplete and unclear as to which way events will go
- irony:** a discrepancy in meaning between what is and what was expected
- literal speech:** language close to dictionary meaning
- literary criticism:** the critical appraisal of a work of literature
- personification:** the ascribing of human qualities to nonhuman objects
- satire:** in literature, the ridiculing of human vice or stupidity
- short story:** a story limited in length, plot, character, setting, and theme and usually having one particular focus
- simile:** a comparison between two unlike things using the words *like* or *as*
- situational irony:** a form of irony in which what happens differs from what was expected by both the audience and characters in a piece of literature
- stage play:** a script written with the intention of being dramatized on stage
- stanza:** lines that have been grouped together for effect in a poem
- surreal:** unreal; dream-like
- thesis statement:** a statement expressing the main argument of an essay – what it is the writer wants to prove
- transition:** in writing, a shift in thought
- transitional expression:** a word or phrase used to link ideas
- verbal irony:** a form of irony in which the implicit meaning of a speaker differs from the stated message

Suggested Answers

Section 1: Activity 1

1. Responses will be personal. Many readers will be left with a feeling of wonder and an impression of the vastness of the universe. A few powerful images are
 - “far-scattered eyes moving against the twinkling darkness of the heavens”
 - “pilgrims to equivalents of dust”
 - “these tiny lights, these beacons, bobbing”
2. Responses will vary. Essentially, the first section focuses on the vastness of the universe and other beings who may exist in it while the second turns back to our own world and our human perspective on our place in the universe. These two halves complete the picture of the infinity of space and our limited ability to grasp it.
3. The narrator was in touch with the beauty and the mystery of the universe while the astronomer was interested solely in the scientific business of measuring, quantifying, and analysing.
4. Responses will be personal, but you have read the poems well if you noticed that the two poets do share some common ground: an appreciation of the power of the universe. Therefore they probably would enjoy viewing the night sky together. Their conversation would reflect this.
5. Responses will vary. Were you able to think of another piece of literature that created a similar feeling?

Section 1: Activity 2

1. It seems that the narrator had just cause. The grade-five teacher was at times downright cruel. That teacher, too, seemed unconcerned about helping her students gain some positive growth.
2. Miss Riley treated her students with warmth and allowed for individual creativity. You may have noticed other positive traits.
3. Responses will be personal. Your choice should have been a passage that made you feel as if you were almost there witnessing the scene.

Section 1: Activity 3

1. The two people communicated at a nonverbal level (in an unspoken way). They knew the rules of the game they played and each probably knew how the other felt since they were both aging athletes. They had enough in common that they didn't need words.
2. Clearly the narrator's mood was greatly improved. Here are some possible explanations:
 - He felt better simply because of the pleasure anyone gets from watching an expert at work.
 - He felt better because he realized that aging doesn't necessarily mean the destruction of what we're good at.
 - He felt better simply because he'd slipped back momentarily into his youth and forgotten his adult cares.

Perhaps you thought of another reason.

3. The dash probably indicates a momentary pause, a feeling of being unsure of what to say. This indicates how the man still is uncertain about the appropriateness of what he did.
4. Responses will vary. Here are some possibilities:
 - War is stupid; it causes people who have no personal quarrels with others to take their lives.
 - Human life is sacred despite any rationalizations for killing another person.

Section 1: Activity 4

1. The narrator did not “swerve” from what had to be done except for that momentary hesitation. Other swerving could have been literal – the swerving of the car to avoid the deer – or figurative – living one’s life without swerving, being hesitant, or deviating from a normal way of doing things or from one’s duty.
2. a. Responses will vary. Here are some possibilities:
 - Life is like that road because sometimes a person confronts obstacles and has to do something about them.
 - Life is like that road because obstacles you clear may help others passing through as well.b. Again responses will vary. Here are two possible ones:
 - Sometimes in life you travel through the dark when you’re uncertain of what lies ahead of you.
 - Sometimes in life you can be in the dark about what is the right thing to do, and you can only make your best decision.
3. It seems that the narrator releases it out of admiration for all the trials the fish has obviously endured. The narrator may feel that her limited expertise in fishing should not allow her to capture that particular fish; it’s deserving of a more worthy adversary.
4. She’s surprised by the size of her catch, by its age, by its battle scars, and the evidence of many escapes from fishing lines in the past. But most of all she seems surprised that it was she – an inexperienced angler – who finally caught the old fish.
5. The narrator made a decision to let the fish go, and the colours help emphasize and convey the good feelings involved with setting the fish free. The colours are like fireworks celebrating a victory.

Section 1: Activity 5

1. You’ve just provided yourself with an evaluation of your own writing. Congratulations! Now you know where your weak spots are (everyone has weak spots) and you can concentrate on improving them.
2. Did you find the revision process helpful? If you can explain why you felt changes to be necessary, you’ll have a better understanding of your own writing’s strengths and weaknesses.
3. Sometimes students tend to rush through the editing and proofreading stage, but it’s vitally important. It’s like the paint job on a car. A poor one won’t affect the vehicle’s performance, but rust spots, scratches, and dents destroy the car’s beauty and ruin it’s overall appeal.

Section 1: Follow-up Activities

Extra Help

Were you surprised at how well this reading-backwards technique works? Many professional writers, editors, and proofreaders use this trick to eliminate spelling errors from their copy.

Enrichment

1. Did you find this exercise interesting? fun? Was it of any benefit to you?
2. Your note should have shown an understanding of what the astronomer said, an appreciation for his being there, and perhaps an indication of your reaction – a very tactful indication.
3. The narrator of “Star-Gaze Poem” might have “swerved” a little more, but would probably have done what was right. Other suggestions?
4. The expression “cool cellar” refers to the water below the boat and what lies in it. This phrase adds to the eerie atmosphere of the poem especially because it’s a child in the boat, and children often think of cellars as dark and mysterious places.

Although the fish in “The Fish” came from the cool cellar of the lake, this phrase has an aura of mystery about it that doesn’t really fit with the overall atmosphere of this poem.

Section 2: Activity 1

1. Responses will vary. Here are a few – rather personal – examples. Perhaps yours are more interesting.
 - The clouds were like mountains of snow.
 - The rows of stubble were as even as lines on a page.
 - The hills in the distance were rolling like the swell of the sea.
2. Responses will vary. Here are some possibilities:
 - a. The lake was as blue as the morning sky.
 - b. The moon looked like a shiny dinner plate.
 - c. He was as vicious as a chained guard dog.
3. Responses will vary. Here are a few ideas:
 - The fingers of lightning poked and prodded the house mercilessly.
 - The sky glowered menacingly at the house which crouched and waited for the assault.
 - The wind picked up the fallen leaves, played with them, and left them scattered when it tired of the game.

Did you have problems ascribing human qualities to something nonhuman? If so, the next question should help.

4. Responses will vary. Here are some possibilities:
 - a. The sun smiled down at the travellers.
 - b. The clouds swallowed up the little plane.
 - c. The car roared angrily up the street.

Note how in each case the object being described is in some way acting human.
5. Responses will vary. Here are some ideas:
 - a. Star-lit sky, how far do you reach?
 - b. Robin, robin, beware the cat,
 - c. O, mighty mountains, crowned in snowy majesty,

6. a. Responses will vary. Here's one idea:

Baba, I wish you were here to guide me now. You always knew just what I should do, but now I'll have to work it out on my own.

- b. Responses will vary. Here's one idea:

Well, old girl, we've been through a lot together, but it looks as if I'm going to have to sell you. I sure hope whoever buys you looks after you as well as I've done.

- c. Responses will vary. Here's an example:

O reader, all I ask is that you give what I've written your full attention and that you judge it fairly. After that, if you don't like it, so be it. I've done what I could.

7. Responses will vary. Here are some ideas:

- The breeze was a whisper.
- The car was a beast.
- That man is an island in the sea of humanity.

8. Responses will vary. Here are some examples:

- The playful breeze chased the ball around the yard.
- The car snorted, gasped – then rolled over and died.
- John Donne may have said that no one is an island, but that guy's surrounded by water on all sides.

These are trickier aren't they? That last one was especially tough, so don't worry if it stumped you.

Figures of Speech	Examples
Metaphor	• “white-fanged mountains” • “swallowed whole again” (or this could be considered personification) • “are arks of all creation” • “Tunnels ... are mysteries”
Simile	“are happy as the womb”
Personification	• “embraced by folly's equanimity” • “swallowed whole again” (or this could be considered a metaphor)
Apostrophe	“Oh passengers, you travellers”

10. Responses will vary. The chart that follows contains a few ideas.

Diamonds and Stars	
Similarities	Differences
• Stars twinkle. • Stars are bright. • Stars are similar in colour • Stars are beautiful.	• Stars are masses of flame. • Stars are unobtainable. • Stars are huge. • Stars don't have a cash value.

Section 2: Activity 2

- 1. Responses will vary. We can tell from her living conditions that she has little money and lives very simply. She has few possessions – really only life’s necessities. The Bible tells us that she’s probably religious. The photos may mean that she was married and had two sons. Her husband’s clothes mean that the family was working class. The uniforms of the boys tell us that they may have died in the war; there are no more recent photos. Finally, Mrs. Taylor’s clothing tell us that she does her best to look after herself and maintain a respectable appearance. All in all she seems to be a quiet, respectable, but poor elderly woman.
- 2. Responses will vary. Compare your chart to the one that follows.

Story Writer/Novelist	Playwright
• can tell reader directly what characters think and feel	• must use dialogue, action, and soliloquies to reveal the thoughts and feelings of characters
• can use many settings	• is limited to a few settings, depending upon the elaborateness of the sets
• can change settings easily	• must change sets to show changes of setting in most cases
• can move characters from place to place easily	• can move actors only within a setting (For further movement settings must be changed.)

- 3. Responses will vary. Your vision of Mrs. Taylor will be your own, but she must conform to what we definitely know of her. Did you discuss details such as how she’d walk, talk, use her hands, and so on?

Writing Folder Response

Discussing Mrs. Taylor’s trip as a metaphor for life’s “journey” isn’t easy, so don’t worry if it gave you problems. In your discussion did you consider any of the following points?

- things Mrs. Taylor chose to take with her
- people she met on the way
- her destination
- the attitude she had toward her trip (as compared, for example, to that of the young mother)
- her resolve to take another trip the next month

Section 2: Activity 3

- 1. Responses will vary. Here are some possibilities:
 - a. When I lost my brother’s keys, I thought he’d be extremely upset.
 - b. That problem was solved before it got to be serious.
 - c. His behaviour was embarrassingly boorish.
 - d. These events commonly occur today.
 - e. When you write, avoid using clichés.

2. Responses will, of course, vary. Did you have fun? Have you met many people who carry on like this, relying on clichés because they can't think of much to say that's original?

Section 2: Activity 4

1. The controlling metaphor is that of life's being like a narrow and dark mountain road. The need for pushing the deer to the side was an example of life's obstacles. You may have added more details of the comparison made by means of the metaphor.
2. The lagoon can represent a child's world in that, like the child's world, the lagoon can be calm and tranquil yet at the same time mysterious and open to discovery. You may have added more detail in your response.
3. The controlling metaphor is a comparison of death to night.
4.
 - a. Though Thomas knows his father's dying, he's urging him not to quietly accept death but to fight against it all the way.
 - b. Answers will be personal. You will reflect your own philosophy of life and death.
5.
 - a. Answers will be personal. Is death oblivion or a new beginning?
 - b. Again your response will be personal and will reflect your beliefs and philosophy of life.
6. The speaker seems to have a positive view of death, though it shouldn't be accepted without a fight.

Section 2: Follow-up Activities

Extra Help

1.
 - a. figurative – personification
 - b. figurative – simile
 - c. literal (However, at another level it could be a metaphor for a time of unhappiness.)
 - d. literal
 - e. figurative – metaphor
2. The garden represents the narrator's life. The storm represents some strife the narrator encountered.
3.
 - a. Stars are being compared to sailing ships.
 - b. The leaves are being compared to whispering people.
 - c. The rubble is being compared to a mocking human enemy.
 - d. The car is being compared to a living thing – human or animal.
 - e. The idea is being compared to an electric light.

Did you notice that some of these metaphors are personifications? Personification, remember, is just the use of a metaphor in which something nonhuman is compared to a human being.

Enrichment

1. Your poetry choice should contain one of the metaphor patterns described, and your explanation should show an understanding of the metaphor used. If you managed to do this, you're doing very well because metaphor is a difficult concept to understand.
2. If the lagoon is a metaphor for the world a child explores, what lies beneath its surface is like a "cellar" to a child: a place of sometimes frightening discovery. The child in the poem makes this type of discovery in spotting some of what lies beneath the lagoon's surface. Here is the beginning of childhood's end; the child then wonders what else must be hidden. The world begins to reveal itself, and childhood innocence begins to dissipate.

Section 3: Activity 1

1. There's so much irony here that you may have focused on only one aspect. Here are possible responses:
 - It's ironic that Guru Nayak came to the very man he was hunting to have his fortune told.
 - It's ironic that the astrologer had lived for years bearing the guilt for a crime he'd never committed.
 - It's ironic that having committed one immoral act – stabbing a man and leaving him for dead – the astrologer saved himself by means of another immoral act – taking money and pretending to predict the future.
 - It's ironic that it was Guru Nayak's enemy – a man he wished to kill – who saved him from committing a crime.

You may have noticed other ironic elements.

2. If you answered that you sounded like a newscaster, perhaps you should read it again using a warmer tone. The story's vocabulary may be misleading to some readers, causing them to think the narration borders on being formal. In fact, the reverse is true: the tone is warm, friendly, and casual.
3.
 - a. There is not enough room for a writer to do justice to more than one or two settings in a short story.
 - b. Likewise, a short story has little space to allow a reader to get to know many characters well.
 - c. A plot, because of the lack of page space, must be relatively straightforward and uncomplicated. The more twists and turns a plot takes, the more space is required to explain it and to resolve it.
 - d. Again, the number of sub-themes and the amount of thematic commentary are limited by the relatively few pages in a short story. A short story will usually focus on a particular aspect of a broader theme.
4. In most cases the answer would be that converting a film into a short story would be impossible because the number of characters, settings, plot complications and so on would cause the short story to become a novel. Of course, there are some films so lacking in substance that a short-story conversion might actually be possible.
5. Responses will vary. Here are two examples:
 - There's much potential. It would be interesting to learn about the protagonist's youth and the details leading to his attempted killing of another man. It would also be interesting to know more about his marriage, his family life, and his work as an astrologer.
 - There's little potential. The story turns on one single encounter. Expanding it would just lead to boredom on the part of the reader; it would also detract from the ironic ending.

What do you think?

6. “Cowboys and Indians” is a satire in that it ridicules the way white society tends to stereotype North American Natives. The filmmakers are made to look foolish, and the writer’s hope seems to be that his story will open the eyes of some of his readers to their own tendency to stereotype others. The irony in the story results from the way the Crows took advantage of the filmmakers, who had intended to take advantage of them.

Section 3: Activity 2

The village could be a metaphor for the entire world, and the villagers could be the people of the world.

Section 3: Activity 3

1. Proof of the family’s financial situation exists in the astrologer’s wife’s reaction to getting some money. She’s overjoyed that her daughter will finally get some “sweets” that she had wanted “for so many days now.”

You may have found other evidence.

2. No evidence exists to prove that the astrologer’s enemy will not return. A reader can only assume from the astrologer’s confidence that the problem is forever over.
3. Because no individual identity is given to the people, place, or culture, it would seem that the story could take place anywhere.

Other suggestions?

4. On page 207 of *Literary Experiences*, there is evidence about how much satisfaction and contentment the late man has: “his face is a ploughed field but his eyes dart about the beach like frightened piranhas” (note the metaphor and simile in one sentence). The man’s obsession took a physical toll.

Other suggestions?

5. On page 205 of *Literary Experiences*, the reader sees that before his strange behaviour started, the man’s lateness was a cause for concern, enough to warrant the breaking of the morning silence. This shows that conformity with the behaviour of others can provide some security.

Those who conformed worked together; in this way they provided security for each other.

Other suggestions?

Section 3: Follow-up Activities

Extra Help

1.
 - a. This is verbal irony. The speaker is saying the opposite of what he means.
 - b. This is dramatic irony. The reader sees what’s going on, but some of the story’s characters don’t.
 - c. This is situational irony. Neither the reader nor the characters know what will happen, though discerning readers, sensitive to implications, may guess.
2. Responses will vary. Here are a few ideas:
 - a. . . . he can no longer afford gasoline.
 - b. . . . she gets involved in a highway accident.
 - c. . . . your face breaks out in a rash.

3. a. Schroeder says this at the end of his story: “The next morning, due possibly to the tiring events of the preceding night and day, the young fisherman slept a little longer.”
- b. In “A Trip for Mrs. Taylor,” Mrs. Connell says, “Any time you want to find accommodations somewhere else, you’re always free to go, you know.”
- c. No change is necessary.
- d. In “The Man He Killed” Hardy writes, “I shot at him as he at me.”

Enrichment

1. You did well if your response contains irony. You did even better if you used irony in a tactful, tongue-in-cheek way.
2. This shift in point of view should have shown some of the smouldering anger felt by the astrologer’s enemy, an anger not as effectively conveyed from the astrologer’s perspective.
3. If “The Late Man” had been told from a villager’s point of view, the tone might have been one of ridicule of the late man’s behaviour. Or, the tone might have been warm, indicating that a happy and peaceful village had been disrupted. It could have been angry too, or even objectively compassionate as in the story itself.

Other suggestions?

Section 4: Activity 1

1. Responses will vary. Much emotional content might have been left out. Essays on those particular subjects might be quite dry compared to poems and therefore there would be a lessening of interest.

Other suggestions?

2. Responses will be personal. You might have felt that in a work of fiction the disliked teacher might come across as too nasty and therefore too unbelievable. Because the story is true, the teacher’s character is easier to accept.
3. Responses will vary. The reader’s awareness of Mrs. Taylor’s courage might be lost in a poem, and Mrs. Taylor might just seem pathetic. A poem might not have allowed us much insight into what Mrs. Taylor saw and the people she encountered.

Other suggestions?

4. This depends on your reaction. If you wanted to vent your frustration, perhaps a poem would be suitable. If you wanted to point out something about complex human relationships, a short story could serve your purpose well.

Your answer is valid if your genre would express what you wanted it to.

5. Responses will be personal. You might have pictured a beach barren except for boats lying haphazardly, and you might have sensed a lack of colour and felt a certain emptiness.

Other perceptions?

6. If you read that first line a month from now and have a sense of “being there,” you’ve done a good job.
7. If you weren’t swamped with ideas, then you’re not giving yourself enough credit; you’ve very likely had many experiences that may seem ordinary to you but that others would find interesting.

Section 4: Activity 2

1. a. – e. By doing these exercises you should have become aware of how much benefit such activities can have. Try to get into the habit of using these types of prewriting activities in writing you do in the future.
2. Notice the mess you've created. Don't worry about marking up a first draft when you work on revising it; this is the process that helps you create a better finished copy.
3. What do you think? Is your revised version better than your first draft? Don't make changes just for the sake of changing things; any alteration you make should have a purpose.
4. Were your friend's comments helpful? It's always a good idea to get a second opinion on what you write simply because writers have more problems seeing flaws in their own work than do other people. Don't let your ego get in the way here. The process is to help you write better, not to expand your self-esteem. Encourage your friend to make honest, helpful criticisms, but avoid anyone likely to be critical in the negative sense of the word.
5. If you have problems spotting errors in grammar, spelling, punctuation, and so on, get into the habit of using a writer's handbook and a dictionary. Once you become familiar with the handbook, it won't seem at all intimidating, and you'll find you can refer to it quickly and easily.

Section 4: Follow-up Activities

Extra Help

1. See, coming up with ideas can be fun.
2. You likely found that the pressure of your running audiobook caused you to come up with all kinds of ideas. It's surprising what people can do under pressure.
3. You may think of other ways in which you can apply this technique. You have a wealth of ideas inside you; it's just a matter of getting them out.

Enrichment

1. This exercise should have increased your sensitivity to the importance of style and the use of figurative language in writing. Familiarizing yourself with the writing styles of good authors is an important component in improving your own writing skills.
2. If you found this sort of exercise useful, try it from time to time on your own. You can only benefit from this sort of experimentation.

Section 5: Activity 1

1. You might have found that the criticism of your review could have been a polite, "Interesting review." Remember that when you conference, you must focus on specific concerns. You probably found that this assignment wasn't easy to do unless you gave yourself time to organize your thoughts.
2. Responses will vary. Here are examples:
 - a. The writer's use of dialogue at times caused his characters to sound unbelievable.
 - b. This free-verse poem might have been improved had there been rhythm and more structure.

Section 5: Activity 2

1. Did you find that knowing how your paragraph would end made the rest of it easier to write? Perhaps not, because such a paragraph is never easy to write without sufficient thinking and planning. Here's a sample of how the paragraph might have been written:

Dylan Thomas's "Do Not Go Gentle Into That Good Night" is an intense poem about a son's reaction to witnessing his father nearing his death. The narrator knows that death is inevitable, yet he cannot accept its finality as it approaches his own father. The narrator is torn between feelings of acceptance of what is happening and the pain he experiences knowing that he will soon lose his father. Dylan Thomas uses words that effectively contrast with each other to help convey the intensity of his mixed feelings.

2. You might have found that doing this gets easier as you do it a second or third time. It's good practice for writing introductions.
3. By hearing your transitions, you may notice how smooth they really are. Use transitions that work well for you here in your writing, too.
4. Responses will vary. Here are some samples:
 - a. The fireworks-like effect of "rainbow, rainbow, rainbow!" communicates the sense of victory and excitement felt by the speaker as well as her feeling of relief. (Now you could go on to say, "Because of the way this poem ends, a reader cannot help but . . .")
 - b. When a person is made "sick" by an encounter, that person has to have been severely affected and disturbed by it.

Section 5: Follow-up Activities

Extra Help

1. a. Responses will vary. Here's an example:

The speaker in "The Jump Shooter" had been in a depressed frame of mind at the beginning of the poem but felt much happier by the poem's end.

- b. Responses may vary, but the most obvious direct quotation is this one:

Made me wave goodbye

breathe deeply and begin
to whistle
as I walked back home.

- c. Responses will vary. You could point out such things as how the speaker felt unhappy at the beginning of the poem, how he watched the man shooting baskets, how he joined him in a silent game, how he enjoyed watching the man's skill, and how he went home whistling.

2. Responses will vary. Here's a sample:

Sometimes in life a small, seemingly insignificant event can bring about a mood change sometimes for the worse but often for the better. Seeing children playing, hearing a song we like – anything can spark such a mood shift. This is what happens in Dennis Trudell's poem "The Jump Shooter." The speaker in "The Jump Shooter" had been in a depressed frame of mind at the beginning of the poem but felt much happier by the poem's end.

3. Responses will vary. Here's an example.:

Why the mood change experienced by the speaker? Perhaps it was simply the emotional and physical release involved in returning to a simple pleasure of his youth. Perhaps it was the pleasure he took in watching an artist at work. Perhaps it was the reassurance he felt in seeing that the aging process needn't be destructive of your skills. Probably all these factors and more worked to make the speaker a happier man.

Enrichment

1. As the story progresses, Lavery's speech – his language and tone – becomes less harsh.
2. Your response will depend entirely on your opinion. Here's a possible response:

Konala comes from a culture where people must rely on each other to survive, so it would have been morally wrong to her to even consider abandoning Lavery.

Now here's a different response:

In Konala's culture there is no stipulation that one must tolerate the kind of treatment that Lavery gave Konala, so her decision to help him likely stemmed from her individual and humanitarian nature.

Other suggestions?

3. You may have noticed several attitudes of Mowat's in the film similar to those in the short story. Here are a few ideas:
 - One must have respect for the ability of both people and animals to survive in the north.
 - It appears that an unwritten code of behaviour for surviving in the north exists not only for people but for animals as well.
 - White society, with its emphasis on exploitation, has much to learn about respect for the environment from native culture.

Other suggestions?

4. Did you notice that this time you may have approached the movie review with a focus in mind? If your basic thesis was that the movie was good, your argument lacked focus. On the other hand, if you said for example, that the main character's attitude and reactions to certain situations caused you to enjoy the movie, your argument had better focus.

Narrowing your topic to a manageable level is crucial, of course, in your critical writing just as it is in your critical speaking.

Did your tone sound appropriate? Did your review generate an interesting discussion with your friend?

NOTES

NOTES



L.R.D.C.
Producer

English 20

Student Module Booklet

Module 2

1993